



Universitat Autònoma de Barcelona

**ADVERTIMENT.** L'accés als continguts d'aquesta tesi queda condicionat a l'acceptació de les condicions d'ús establertes per la següent llicència Creative Commons:  [http://cat.creativecommons.org/?page\\_id=184](http://cat.creativecommons.org/?page_id=184)

**ADVERTENCIA.** El acceso a los contenidos de esta tesis queda condicionado a la aceptación de las condiciones de uso establecidas por la siguiente licencia Creative Commons:  <http://es.creativecommons.org/blog/licencias/>

**WARNING.** The access to the contents of this doctoral thesis it is limited to the acceptance of the use conditions set by the following Creative Commons license:  <https://creativecommons.org/licenses/?lang=en>

Doctoral thesis

**GENDER REPRESENTATION AND TELEVISION TALK  
SHOW: AN ANALYSIS OF PRIME TIME AND LATE-  
NIGHT SHOWS IN EUROPE AND THE UNITED STATES**

Author: Elisa Paz Pérez

Supervisor: Matilde Delgado Reina, PhD

Departament de Comunicació Audiovisual i Publicitat

Universitat Autònoma de Barcelona, 2020



*'Make statements' also applies to us women: Speak in statements instead of apologetic questions [...]. Make statements, with your actions and your voice.*

Tina Fey, Bossypants

*Éche así o mundo...*

Dolores da Ghandra



## ACKNOWLEDGEMENTS

First and foremost, I wish to express my deepest gratitude to my supervisor, Matilde Delgado, who has worked with me from the start of this project until its very end, and who has convincingly guided and encouraged me throughout this process. Without her constant support and *brilliant* insights, it would not have been possible to develop this research at all. Moltes gràcies, Mati.

I would also like to show my gratitude to everyone in the Department of Comunicació Audiovisual i Publicitat. More particularly, I would like to thank every member of the GRISS research group for their inspiring work and support. Participating in research projects with you has been extremely constructive towards both this research and my academic career.

Thank you to all the personnel from Universitat Autònoma de Barcelona as well; especially to Ernest and Mercè for always having a suitable answer for my concerns. Special thanks as well to Cheryl Long from ITV Archive for her optimal assistance and kind words regarding the data collection of this thesis.

Likewise, I would like to acknowledge the assistance received during my research stay in Université Sorbonne Nouvelle – Paris 3. I am particularly thankful to my stay supervisor, Raphaëlle Moine, who has been nothing but helpful and supportive, as well as staff from Maison de la recherche. Thank you also to everyone at College d’Espagne. Je vous remercie pour votre accueil.

Moving onto the personal dimension, I am especially indebted to my colleagues, Alba, Pau, Miguel, and Gemma, for sharing the ups and downs of this journey. Thank you for the thoughtful conversations and the fun ones, for learning what *pechar* is (or at least trying, Miguel), for telling me about Catalan sorbets (Gemma) and teaching me *català* (especialment Alba, la millor companya del món sencer; visca la patum). Pau, thank you for all the thriller stories that drove us nuts and for sharing Milán, plans, anything and everything. Gemma, thank you for your particular humour and the sorbets. Thank you all for making long days short, and for only treating me as a *desplazada* ironically. You make me feel at home.

Celina, thank you for helping me with every academic endeavour, and for your useful insights. Thank you, Lidi, for the comforting hugs. Special shout out also

to my Parisian family: Nachiño, María, Gior, Santi, Dani, Chals, Jaime, Ainhoa. I could write lengthy individual notes but, as you can imagine, I won't. Thank you for sharing the most wonderful months, the city, the laughter. I know that we'll meet again, I can only hope that it is sooner than later.

I am most extremely grateful to my fri(iii)ends: Natalia, Susi, Delia, Tori, Primer. Thank you for being closer than ever, for tolerating me and my constant academic-life references. Thank you for the understanding, for sharing jokes and listening to endless audio notes, for truly and genuinely believing in me. But, more than anything, thank you for forcing me to take a break, breathe, and enjoy our time together (special thanks to Natalia for the 'dorna ban').

Thank you, Julio, for the meaningful conversations and the encouragement towards this thesis, especially towards finishing it. A big thank you to Sandra for the food (and all that comes with it); María, for being home abroad; Javi R., for always looking kindly on me; Javi, for the fun conversations. Thank you, Nere, for sharing the PhD journey while enlightening me about your own marvellous work. To Laura, Ire, Jose, Marta, Juan Carlos, Silvia, Jose, Javi.

Finally, an enormous, wholeheartedly thank you goes to my family. To my tía de la Teixeira, for teaching me so many popular Galician songs and for her authenticity, kindness, and permanent good mood. She was proof that intelligence does not need a title. Thank you to my grandmas, Vituca, Lola, for their love and smiles (abuela, gracias por las incontables maragotas); to my grandpas, Ramón, Paquito, for redefining caring. To my two brothers, Andrés and Fernando, for demonstrating their support and fondness in ways that only older brothers can do, each one in their particular manner. I would be a completely different person without you two; you build me up. To Bea and Nieves for being effortlessly loving and making this family greater than it already is. To my wonderful, smart, lovely nephews, Fer and Dani, for being bubbles of happiness even (and especially) during the most difficult times of this thesis. If I am ever to be called a doctor, being 'tía Eli' has definitely helped to achieve that.

Biggest thank you to Iván, for whom I have absolutely no words (only that of course I do). Thank you for taking care of me, for being rock-steady during this

roller coaster, for all the Friday nights in, the laughter and inside jokes; for giving me peace of mind. You've made daily struggles easier and achievable, and I could not have completed this thesis without you; not sane, at least.

Last, but in any way least, thank you to my parents, Fina, Andrés. Tódolos agradecementos do mundo quédansevos cortos. Papá, gracias por estar sempre atento e ser tan xeneroso. Polo agarimo, entrenar a paciencia e polas visitas a terra culé. Mamá, gracias por comparti-las frustracións, as alegrías, as fotos do xardín; por coidarme sempre e especialmente durante esta (sinuosa) aventura. Gracias; sempre, por todo. Esta tese é tan miña como vosa.

Without each and every one of you, this research would have been much more difficult. I am extremely thankful for having shared the journey and remarkably happy to be able to finally share this thesis with you.





# CONTENTS



# CONTENTS

---

Acknowledgements .....	5
Contents .....	9
List of tables .....	17
List of figures .....	21
List of abbreviations .....	25
Abstract .....	27
Resumen .....	28
Introduction.....	31

## **PART I: THEORETICAL FRAMEWORK**

1. Talking on the spotlight: television talk shows .....	43
1.1. Origins and evolution of the television talk show .....	43
1.2. Characteristics of the talk show genre.....	50
1.3. Types of television talk shows.....	56
1.4. Influence and relevance of the late-night television talk show.....	63
2. Gender and media .....	69
2.1. Media representations.....	70
2.1.1. Representations.....	71
2.1.2. Gender representation in the media .....	73
2.2. Postfeminist Context and Fourth-Wave Feminism .....	77
2.3. Main research lines in gender representation .....	83
2.3.1. Sexuality .....	86
2.3.2. Masculinities .....	88
2.3.3. Identity .....	91
2.3.4. Roles and stereotypes .....	93

3.	Gender and talk shows.....	99
3.1.	The audience of television talk shows.....	100
3.2.	Talk Show Programmes and Feminism.....	104
3.3.	Talk shows and gender: daytime and prime time distinction .....	107
3.4.	Women on late-night television talk shows.....	115

## **PART II – OBJECTIVES AND RESEARCH QUESTIONS**

4.	Research Objectives .....	127
5.	Research Questions .....	129

## **PART III - METHODOLOGY**

6.	Methodological Technique.....	133
7.	Sample .....	137
7.1.	El intermedio .....	144
7.2.	El hormiguero.....	147
7.3.	Hora punta .....	150
7.4.	On N'est Pas Couché.....	153
7.5.	Sbandati.....	156
7.6.	Le parole della settimana .....	158
7.7.	Che tempo che fa.....	161
7.8.	Maurizio Costanzo Show .....	163
7.9.	Have I Got News for You .....	165
7.10.	The Graham Norton Show.....	168
7.11.	The Last Leg.....	171
7.12.	The Jonathan Ross Show.....	173

7.13.	The Nightly Show.....	176
7.14.	Saturday Night Live .....	179
7.15.	The Tonight Show Starring Jimmy Fallon .....	182
7.16.	Late Night with Seth Meyers .....	186
7.17.	The Late Show with Stephen Colbert .....	188
7.18.	The Late Late Show with James Corden .....	191
7.19.	Jimmy Kimmel Live.....	194
8.	Categories and Coding Sheet.....	199
9.	Data Collection and Data Analysis .....	225
10.	Methodological limitations .....	227

## **PART IV – RESULTS**

11.	General remarks.....	231
12.	General results .....	233
13.	Results of recognition and respect .....	235
13.1.	Recognition .....	235
13.2.	Recognition per country .....	241
13.3.	Recognition per ownership.....	245
13.4.	Respect.....	248
13.5.	Respect per country .....	250
13.6.	Respect per ownership.....	261
14.	Results of participation and discussion.....	266
14.1.	Role in discussion .....	266
14.1.1.	Role in discussion per country.....	269
14.1.2.	Role in discussion per ownership .....	278
14.2.	Discussed themes .....	285

14.2.1.	Discussed themes per country .....	287
14.2.2.	Discussed themes per ownership.....	292
14.3.	Humour in discussion .....	296
14.3.1.	Humour in discussion per country .....	302
14.3.2.	Humour in discussion per ownership.....	313
15.	Introduction by the programmes .....	320
15.1.	Introduction by the programmes.....	320
15.2.	Introduction by the programme per country.....	322
15.3.	Introduction by the programme per ownership .....	328
15.4.	Female and male participant personas for late-night television talk shows.....	335

## **PART V - CONCLUSIONS**

16.	Conclusion.....	341
16.1.	Basic terms of representation.....	341
16.2.	Discussion and conversation.....	344
16.3.	Introductions.....	349
16.4.	Similarities and differences among countries .....	351
16.5.	Ownership .....	355
17.	General conclusion .....	361
17.1.	Traditional gender stereotypes.....	361
17.2.	Discussion dominance and the emotional public sphere.....	362
17.3.	The perspective of the programmes.....	363
17.4.	Cross-national perspective .....	363
17.5.	Differences in terms of ownership: diversity and satire .....	364
17.6.	Potential future lines of research.....	364

REFERENCES.....	369
18. References .....	371





## LIST OF TABLES

- Table 1: Channels that have been considered for the sample collection.
- Table 2: Prime time and late-night timeslots according to Euromonitor (Prado et al., 2020) and Nielsen.
- Table 3: Sample of November (from the 7th to the 13th of November 2016).
- Table 4: Sample of March (from the 13th to the 19th of March 2017).
- Table 5: Coding sheet 1 - Unit of analysis: programme.
- Table 6: Coding sheet 2 - Unit of analysis: episode.
- Table 7: Coding sheet 3 - Unit of analysis: participant.
- Table 8: Coding sheet 4 - Unit of analysis: participation and discussion.
- Table 9: Share of female and male participants per country.
- Table 10: Most common profile for each gender.
- Table 11: Share of female and male participants per ownership overall.
- Table 12: Most frequent role for each gender.
- Table 13: Most frequent role per country.
- Table 14: Most frequent role per country: Europe vs. the US
- Table 15: Most frequent role for each gender per country.
- Table 16: Most frequent role for each gender per country: Europe vs. the US.
- Table 17: Most frequent role per ownership overall.
- Table 18: Most frequent role per ownership per country.
- Table 19: Most frequent role for each gender per ownership overall.
- Table 20: Most frequent role in discussion for each gender.
- Table 21: Most frequent role in discussion per country.
- Table 22: Most frequent role in discussion per country: Europe vs the US.
- Table 23: Most frequent role in discussion for each gender per country.

Table 24: Most frequent role in discussion for each gender per country: Europe vs. the US.

Table 25: Most frequent role in discussion per ownership overall.

Table 26: Most frequent role in discussion per ownership per country.

Table 27: Most frequent role in discussion for each gender per ownership overall.

Table 28: Most frequent role in discussion for each gender per ownership per country.

Table 29: Most frequent theme for each gender.

Table 30: Most frequent theme per country.

Table 31: Most frequent theme per country: Europe vs. the US.

Table 32: Most frequent theme for each gender per country.

Table 33: Most frequent theme for each gender per country: Europe vs. the US.

Table 34: Most frequent theme per ownership overall.

Table 35: Most frequent theme per ownership per country.

Table 36: Most frequent theme for each gender per ownership overall.

Table 37: Most frequent theme for each gender per ownership per country.

Table 38: Most frequent use of humour for each gender.

Table 39: Most frequent type of humour for each gender.

Table 40: Most frequent use of humour per country.

Table 41: Most frequent type of humour per country.

Table 42: Most frequent type of humour per country: Europe vs. the US.

Table 43: Most frequent use of humour for each gender per country.

Table 44: Most frequent type of humour for each gender per country.

Table 45: Most frequent use of humour for each gender per country: Europe vs. the US.

Table 46: Most frequent type of humour per country: Europe vs. the US.

Table 47: Most frequent type of humour per ownership overall.

Table 48: Most frequent type of humour for each gender per ownership overall.

Table 49: Most frequent use of humour for each gender per ownership per country.

Table 50: Most frequent type of humour for each gender per ownership per country.

Table 51: Most frequent introduction for each gender

Table 52: Most frequent introduction per country.

Table 53: Most frequent introduction per country: Europe vs. the US.

Table 54: Most frequent introduction for each gender per country.

Table 55: Most frequent introduction for each gender per country: Europe vs. the US.

Table 56: Most frequent introduction per ownership overall.

Table 57: Most frequent introduction per ownership per country.

Table 58: Most frequent introduction for each gender per ownership overall

Table 59: Most frequent introduction for each gender per ownership per country.



## LIST OF FIGURES

Figure 1: *El intermedio* logo.

Figure 2: *El hormiguero* logo.

Figure 3: *Hora punta* logo.

Figure 4: *On n'est pas couché* logo.

Figure 5: *Sbandati* logo.

Figure 6: *Le parole della settimana* logo.

Figure 7: *Che tempo che fa* logo.

Figure 8: *Maurizio Costanzo Show* logo.

Figure 9: *Have I Got News for You* logo.

Figure 10: *The Graham Norton Show* logo.

Figure 11: *The Last Leg* logo.

Figure 12: *The Jonathan Ross Show* logo.

Figure 13: *The Nightly Show* logo.

Figure 14: *Saturday Night Live* logo, version 1.

Figure 15: *Saturday Night Live* logo, version 2.

Figure 16: *The Tonight Show Starring Jimmy Fallon* logo.

Figure 17: *Late Night with Seth Meyers* logo.

Figure 18: *The Late Show with Stephen Colbert* logo.

Figure 19: *The Late Late Show with James Corden* logo.

Figure 20: *Jimmy Kimmel Live!* Logo.

Figure 21: Most common profile of participant regarding age and ethnicity.

Figure 22: Most common gender for each profile.

Figure 23: Most common gender of participants per country.

Figure 24: Profile of participants per country.

Figure 25: Profile of participants per country: Europe vs. US.

Figure 26: Profile of participants per ownership overall.

Figure 27: Most frequent role of participants.

Figure 28: Most frequent gender for each role.

Figure 29: Most frequent gender in each role per country: Spain.

Figure 30: Most frequent gender in each role per country: France.

Figure 31: Most frequent gender in each role per country: Italy.

Figure 32: Most frequent gender in each role per country: UK.

Figure 33: Most frequent gender in each role per country: US.

Figure 34: Most frequent role in discussion.

Figure 35: Most frequent gender in each role in discussion.

Figure 36: Most frequent gender in each role in discussion per country: Spain.

Figure 37: Most frequent gender in each role in discussion per country: France.

Figure 38: Most frequent gender in each role in discussion per country: Italy.

Figure 39: Most frequent gender in each role in discussion per country: UK.

Figure 40: Most frequent gender in each role in discussion per country: US.

Figure 41: Most frequent gender in each role in discussion per country: Europe vs. the US.

Figure 42: Most frequent gender for each role in discussion per ownership overall.

Figure 43: Most frequent theme.

Figure 44: Most frequent gender for each theme.

Figure 45: Most frequent gender for each theme: Europe vs the United States.

Figure 46: Most frequent gender in the use of humour.

Figure 47: Most frequent type of humour.

Figure 48: Most frequent gender for each type of humour.

Figure 49: Most frequent reaction for using humour.

Figure 50: Most frequent gender for use of humour per country.

Figure 51: Most frequent gender for each type of humour per country: Spain.

Figure 52: Most frequent gender for each type of humour per country: France.

Figure 53: Most frequent gender for each type of humour per country: Italy.

Figure 54: Most frequent gender for each type of humour per country: UK.

Figure 55: Most frequent gender for each type of humour per country: US.

Figure 56: Most frequent gender for each type of humour: Europe vs. the US.

Figure 57: Most frequent gender for each type of humour: Europe vs. the US.

Figure 58: Most frequent gender for use of humour per ownership overall.

Figure 59: Most frequent gender for each type of humour per ownership overall.

Figure 60: Most common introduction.

Figure 61: Most frequent gender for each type of introduction.

Figure 62: Most frequent gender in each introduction type per country.

Figure 63: Most frequent gender in each introduction type: Europe vs. the US.

Figure 64: Most frequent gender in each introduction type per ownership overall.

Figure 65: Most frequent gender in each introduction type per ownership per country: Spain.

Figure 66: Most frequent gender in each introduction type per ownership per country: Italy.

Figure 67: Most frequent gender in each introduction type per ownership per country: UK.





## **LIST OF ABBREVIATIONS**

US: The United States.

UK: The United Kingdom.

cont.: continued.



## ABSTRACT

This research analyses the representation of gender on prime time and late-night television talk shows in Europe and the United States. The main goal is to assess whether traditional gender stereotypes are depicted in this popular form of television genre or if, on the contrary, representations found on late-night talk shows are challenging hegemonic notions of gender and encouraging new portrayals.

To achieve this goal, content analysis is carried out for examining the sample, which is composed by every television talk show which aired on prime time or late-night timeslots. More particularly, programmes aired in general-interest channels in Europe (Spain, France, Italy and the United Kingdom) and the United States have been selected.

Results show that only binary expressions of gender have participated: male and female participants. On the one hand, men are more likely to perform a dominant role within these programmes, especially that of the host which is of the utmost relevance towards the dynamics of the format. Women tend to appear on roles that are less dominant and use far less humour than their male counterparts. On the other hand, late-night talk shows do show equity at the time of introducing female and male guests and are also likely to discuss themes from both the personal and private spheres with either gender.

In this cross-national research, what can also be concluded is the fact that English-speaking countries (the United Kingdom and the United States) use much more humour than the remaining ones (Spain, France, and Italy).

The main conclusion that can be drawn is that this format is still challenging in terms of a fair gender representation mainly due to both the lack of female participants performing dominant roles, as well as traditional assumptions of women performing humour.

*Keywords: gender representation, television talk shows, prime time, late night, comedy*

## RESUMEN

Esta investigación analiza la representación de género en talk shows televisivos emitidos en franjas de prime-time y noche en Europa y Estados Unidos. El principal objetivo que persigue esta tesis es determinar si este popular formato televisivo perpetúa estereotipos de género o si, por el contrario, las representaciones de género que se llevan a cabo proponen nuevos roles que desafían presunciones sociales tradicionales.

Para alcanzar este objetivo se ha llevado a cabo un análisis de contenido aplicado a la muestra que conforma la tesis. Dicha muestra incluye todos los talk shows televisivos que se han emitido durante las franjas horarias de prime time o noche, en cadenas generalistas emitidas en abierto en Europa (España, Francia, Italia y Reino Unido) y Estados Unidos.

En la muestra que atañe a esta investigación aparecen dos tipos de participantes en cuanto al género: hombres y mujeres. Por una parte, los participantes masculinos suelen ocupar roles de mayor autoridad dentro del programa, especialmente el cargo de presentador. Las mujeres participantes tienden a ocupar roles que implican menor dominancia y utilizan el humor en muchas menos ocasiones. Sin embargo, por otra parte, estos programas muestran imparcialidad a la hora de presentar a los participantes, independientemente de su género, y también suelen tratar temas de las esferas públicas y privadas con hombres y mujeres por igual.

Lo más llamativo en cuanto a la comparación por países es que el uso del humor es mucho más acentuado en países anglosajones que en aquellos que usan un idioma evolucionado del latín, lo cual se traduce en una mayor equidad en representación de género en los primeros.

La principal conclusión de esta investigación es que el talk show de prime-time y noche se enfrenta a retos concretos en cuanto a representación de género tanto por la ausencia de mujeres al frente de los programas, como por estereotipos de género existentes en cuanto a la ejecución del humor por parte de las mujeres.

*Palabras clave: representación de género, talk shows televisivos, prime time, noche, comedia.*

## INTRODUCTION



## INTRODUCTION

This research is concerned with gender representation on prime time and late-night television talk shows. The television talk show has largely been studied and analysed by media scholars; however, when associated with gender or applying gender perspectives within this analysis, studies have mainly referred to daytime programmes rather than morning or late-night talk shows (Mittell, 2003). This can be justified due to the strong connection made between daytime talk shows and femininity due to both their emotional content and them being defined as a female public forum, which helped transgress the bond between women and the private sphere with which they have traditionally been associated (Shattuc, 1997).

Despite this transgression, the daytime show is still regarded as a feminine format, described as girl talk, and usually devaluated as gossip (H. Wood, 2009), which explains why the concept of gender is usually associated with this format rather than other types of talk shows. Late-night television talk shows present quite a contrasting scenario. They are usually hosted by (and associated with) a prominent male comedian, and their content is regarded as popular and more sophisticated (Mittell, 2004; Summergrad, 2016).

These are some of the reasons why prime time and late-night television talk shows present an adequate case study for gender representation: on the one hand, their popularity and impact on society, and on the other hand, their historically exaggerated male representation.

Regarding the latter insight, it is interesting to assess how gender is depicted in one of television's most popular genres to be able to define whether new representations are being demanded or if traditional stereotypes are still defining this popular format, which is precisely what this research attempts to address using a cross-national approach.

To do so, there are some key concepts of gender representation in media and on talk show programmes that need to be discussed, such as the relevance of this analysis. The study of television messages is crucial to understand societies and social behaviour because of the large amount of time people spend watching such media productions (Ganahl et al., 2003). Television is a



powerful socialising agent (Barner, 1999; Bretl & Cantor, 1988; Signorelli, 1989), and it is particularly influential in the arena of gender identity. Gender and race are social constructions present in every process of human reality and are also one of the first identification processes audiences make regarding media characters (D. E. Brooks & Hébert, 2006; Ganahl et al., 2003). How exposure to certain representations affects societies can be better understood when addressing cultivation and social learning theories (Bandura, 1977; Gerbner et al., 1986), which explain how the consumption of media productions has an evident effect on people's behaviour and perception of society.

Regarding the first keyword of the concept at the core of this research – that is, gender representation – there is one specific academic discipline concerned with how gender is represented in different media formats and platforms: feminist media studies. This research area was developed at the same time as the second wave of feminism and mainly in the United States, although it rapidly spread through Europe (Capecchi, 2014; Maharajh, 2013). Feminist media studies research has focused on different aspects of gender and the media such as the reception of media, the uses and gratifications theory based on gender, the professional roles of men and women in media productions and gender representation in different media forms.

The main interest in studying gender representation comes from the understanding of media productions as tools to create a constructive space for encouraging and promoting gender equality (Lowe Morna, 2002; Padovani, 2018; Popa & Gavrilu, 2015; Turley, 2006). This is also encouraged by the context in which current media productions are situated, which is third-wave feminism or postfeminism.

Postfeminism has sometimes been used as a derogatory term to express that feminism is no longer needed, but it is actually another wave of feminism which answers new social circumstances and builds on previous branches of the feminist political movement by demanding gender equality from an intersectional perspective (i.e., including different factors of inequality) (Brunsdon & Spigel, 2008; Cragin, 2010; Ferguson, 2017; Jacobs et al., 2015).

Regarding the second keyword, representation, the idea of representing societies implies connecting meaning to language or images (Hall, 1997) as well as being able to identify dominant social trends and cultural constructions of realities (Alkan, 2016). There are several trends or recurrent themes that have been addressed by feminist media studies scholars.

Sexuality is one of the many terms that have been challenged from a postfeminist perspective (A. Brooks, 1997). On the one hand, for some authors, female sexuality inevitably implies the objectification of women's bodies since it is regarded through the male gaze (Mulvey, 1975). On the other hand, some scholars have argued that female sexual manifestations can show women as sexual subjects rather than objects, and this is an empowering representation (Arthurs, 2003; Attwood, 2007). It is important to exemplify these contradictions because they are both frequent in contemporary research and related to one key concept of this feminist wave, namely postfeminist irony, which implies acknowledging feminism only to consider it unnecessary (Arthurs, 2003; McRobbie, 2014).

Feminist media studies were originally conceived to study issues within media that were concerned with women and female portrayals, but since the 1990s the representation of masculinity (and masculinities) has also captured the interest of many scholars. This approach primarily focuses on new portrayals of men and highlights the hegemonic masculinity which is the mainstream representation of men usually related to action, authority, independence, and (hetero)sexual behaviours (J. A. Brown, 2016; Hines, 2012; Messerschmidt, 2018; Salter & Blodgett, 2017). Although there are different depictions of men (e.g., the nerd), men are mainly depicted as heroes, rebels or breadwinners (Holt & Thompson, 2004; Kelan, 2008).

Identity is another key aspect related to media representation because media texts can help construct identity. This concept is usually addressed by analysing audiences and all the identification processes that they experience and develop. Identification refers to how audiences may respond to media characters, which is determined by assuming the character's perspective (W. J. Brown, 2015; Cohen, 2001).

Finally, one of the main tools for representing ideas, people or experiences is through the use of stereotypes, which are usually applied in terms of race, class, gender and even age (Prentice & Carranza, 2002; Shrikhande, 2003; Vernon et al., 1991). Mass media platforms such as television are great agents in the creation of stereotypes, which ultimately affect people's expectations of others depending on those others' traits (e.g., gender, race, physical appearance). Currently, media representations are being challenged and audiences are requesting more positive and heterogeneous portrayals, especially (but not exclusively) for females (Arthurs, 2004).

Gender-related stereotypes can include sexual behaviour, professional occupation, performed roles, social relations and family life. Traditional gender stereotypes still seem to be the mainstream hegemonic depiction in most forms of media productions (Connell, 1987; Messerschmidt, 2018) despite empowering trends that seek to reduce harmful stereotypes (Alkan, 2016). Such representations usually entail women appearing as more passive, emotional and dependent subjects while men are more likely to be depicted as professional, powerful and existing in dominant or authority positions (J. A. Brown, 2016; Holt & Thompson, 2004; Kay, 2015; Kelan, 2008; Reinhard & Olson, 2017; Sender, 2012).

When studying gender representation on television, it is pertinent to focus on one of television's most popular genres, namely the talk show, which is a form of infotainment. The concepts of the public and private sphere, along with the concept of gender representation, are regularly present in this television genre, and they are articulated in a different manner depending on the type of television talk show. The most popular method of identifying these formats is by following scheduling practices, meaning focusing on the timeslot during which these shows usually air.

This classification for television talk show formats includes three subgenres: morning magazine talk shows, audience participation daytime talk shows and late-night entertainment talk shows (Danesi, 2016; Mittell, 2004; Timberg, 2002). The first of these subgenres, the morning talk show, has a more informative tone, which, along with the tabloidisation of morning magazine programmes, sometimes leads to the confusion of these two television formats

(Barkin, 2003; Thussu, 2007; Zelizer & Allan, 2010). Morning talk shows are usually hosted by a man and a woman. Daytime television talk shows, which have been at the centre of attention of talk show scholarship, were initially conceived as a feminine genre and therefore have a tone that is conventionally defined as highly feminine (Brunsdon & Spigel, 2008; Cassidy, 2008). This emotional or personal dimension, along with audience participation and regular citizens being the ones who discuss the topics, has opened a debate around whether these programmes represent a democratisation of the media (Kay, 2015; Lunt, 2014; Masciarotte, 2004; Scannel, 1989). Furthermore, depending on how easy-going or hostile the tone and style of the show are, scholars have discovered more branches of the daytime talk show. Notoriously, these programmes have been defined as issue-oriented (mainly discussing personal and social matters), audience debate programmes and trash talk shows (in which hosts seek a high level of confrontation among guests) (Gill, 2007a; Haarman, 2001; Shattuc, 1997).

Finally, the third format of this classification is the late-night talk show. One of the key elements of these programmes is interviewing a celebrity or well-known person in a laid-back and comical atmosphere (Timberg, 2002), which has caused the format to also be known as late-night celebrity interview, celebrity talk show or late-night comedy show (Goldthwaite Young, 2008; Loeb, 2015; Niven et al., 2003; Russell L Peterson, 2008; Tolson, 2006). Furthermore, late-night television talk shows usually address public and current affairs and are considered fairly relevant to the political landscape, especially during presidential campaigns (Benoit, 2003; Ekström & Tolson, 2013; Parkin, 2014).

As can be observed, the talk show genre seems to be defined by traditional gender assumptions to some extent, particularly linking gender expectations to both its content and participants. While morning talk shows are usually hosted by a woman and a man, sometimes acting as a married couple or parents (Christie, 2012), daytime shows have a comparatively feminine format aimed at and hosted by women. In apparent contrast, the late-night talk show is usually hosted by a man who discusses public and political affairs with a humorous tone, which presents a double threat to female participants due to hegemonic stereotypes.

On the one hand, the fact that the content of these shows revolves around political and current affairs is an issue, since this directly collides with the traditional idea of femininity and what is appropriate for women to discuss or even be interested in. Political topics belong to the public sphere, while women have historically been confined to the private sphere (Cragin, 2010; Shattuc, 1997; H. Wood, 2009). Likewise, women have traditionally been ignored in comedy environments and have been labelled as 'not funny' (Kalviknes Bore, 2010; Kotthoff, 2000), which is problematic overall but in this particular case also prevents women from performing leading comical roles, such as that of a late-night talk show host.

Along with other considerations, these two key aspects – content and comedic style – have historically excluded women from performing leading roles within these programmes.

This debate around women being ignored in late-night talk shows was ignited in 2015 when the retirement of Jay Leno from *The Tonight Show* (NBC) in 2014, David Letterman from *Late Show* (CBS) and Craig Ferguson from *The Late Late Show* (NBC) resulted in all three presenters being replaced by White male hosts (Jimmy Fallon, Stephen Colbert and James Corden, respectively.) This has been intensely discussed by key media actors (S. Colbert, 2015; The Hollywood Reporter, 2015) as well as industry professionals. This thesis was formulated amidst this conversation.

Since then, the debate regarding women's presence on late-night shows has not decreased. Recently, it has been the main idea driving the plot of a comedy movie, *Late Night*, starring Emma Thompson, and the celebrity Lilly Singh has been offered her own late-night programme on NBC premiering in September 2019.

Although there have been a few women who have stood out within the late-night genre and they are highlighted in this research, the lack of a fair number of female participants in notorious roles and the landscape of late-night shows as a genre of 'male buddies' (J. P. Jones, 2009) presents a challenge in terms of gender representation.

Hence, it is important to know how gender is being depicted on late-night television talk shows to contribute to scholarship within a genre that seems to be highly defined by gender and to compare how different genders (especially the two mainstream Western expressions of gender, namely female and male) are depicted within these programmes and whether traditional gender stereotypes are being mirrored.

To successfully develop this contribution (i.e.: how gender is represented on prime time and late-night television talk shows), this research analyses how participants are represented on prime time and late-night talk shows across four of the main European markets (Spain, France, Italy and the United Kingdom) and in the United States, which is the market of reference for this genre. This allows for a reasonably complete perspective on how women and men (and non-binary people if there were any, which is not the case in this sample) are represented on such a popular format and an intersectional comparison among genders as well as a cross-national approach. This last aspect is as necessary as it is complex since it implies a heterogeneous and ambiguous panorama (Kramarae & Spender, 2004) but simultaneously makes it possible to obtain insights about general aspects that are coincidental to dominant Western cultures and observe differences that may be expressed.

Therefore, the object of study of this thesis project is the representation of gender on television. By addressing this object of study, this project elaborates on the existing body of research investigating gender representation in media and contributes to the knowledge of feminist media studies by including a rarely addressed genre in this field, namely the late-night television talk show.

Feminist television scholarship has traditionally been concerned with the roles that first women and later men have represented on screen, more particularly in fiction productions. The main subjects of research in this area have focused on two main themes: the textual and content analysis of media productions and fiction characters, especially female ones, and reception and audience analysis (Brunsdon & Spigel, 2008). This research contributes to the former approach (i.e., textual analysis) by focusing on prime time and late-night television talk shows rather than fiction productions.

The main goal of this thesis is to analyse and explain how gender is represented on prime time and late-night television talk shows in Europe and the United States and to assess whether these representations challenge or preserve traditional gender stereotypes. The research questions are explained after the literature review is developed.

Hence, the structure of this thesis is as follows: first, a theoretical framework is developed in which three main sections can be differentiated. The television genre of the talk show is discussed, briefly introducing the genre itself as well as its origins and key points in the evolution of the talk show in all its forms. Next, a definition of the genre is approached, although as previously mentioned, this can be considered a challenging task due to the amorphous nature of these programmes (H. Wood, 2009). Nonetheless, several common features are highlighted, and different types of television talk shows are identified. To conclude this first section, special attention is given to the prime time and late-night format, which is explained in more detail and discussed in terms of the influence and relevance that it currently possesses in society and the media landscape.

The second section of the theoretical framework focuses on gender and media. The scholarship regarding gender theory is extensive and written from a variety of perspectives (e.g., psychological, cultural, anthropological and philosophical). While acknowledging that this literature exists and building on postfeminist content to shed light on the context surrounding this research, the discussion is grounded in the combination of the concepts of gender and media.

As previously mentioned, this combination constructs what is known as gender or feminist media studies, which is the main line of research within which this thesis is also designed. In this section, some concepts are crucial to the understanding of this research such as remarks about gender representation in the media, an explanation of the postfeminist context (and fourth-wave feminism) and an explanation of the main lines of research within gender representation, such as sexuality, masculinities and stereotypes (e.g., humour, authority, emotions). This section also describes traditional and hegemonic depictions of women and men within media productions.

Once talk shows and gender have been extensively reviewed and contextualised, the last section of the theoretical framework combines both keywords and associates them. Thus, the most relevant themes that have been studied regarding television talk shows and using a gender perspective are discussed, such as the audience of television talk shows and talk show programmes and feminism.

Finally, an argument is made about how gender defines television talk shows, especially regarding a daytime versus primetime distinction, and the last discussion highlights the exclusion of women from this particular format and recognises the debate that is currently taking place and key female figures that have stood out within late-night television.

At this point, the theoretical grounds for the thesis should be clear, so it is fitting to explaining the methodology that has been designed to address the exposed research problem. Reviewing previous literature makes it possible to define the general and specific objectives of this research as well as the research questions that guide the analysis to achieve the aforementioned goals.

The methodological tool is addressed, which in this case is content analysis. The process of analysis aims to reduce the volume of text collected, identify and group categories together and seek some understanding of the sample (Bengtsson, 2016). This seems to be the most appropriate method to respond to the research questions. This idea is validated by the fact that content analysis is the most-used method when analysing gender representation in the media, mostly using a quantitative approach (Capecchi, 2014).

Through the quantitative application of content analysis, recurrent patterns are identified, as is the frequency with which some elements occur in media texts. How often certain elements appear on screen is objective information that can be collected (Bengtsson, 2016; Fallon, 2016; Rudy et al., 2010). Although the analysis carried out for this research is mainly quantitative, there is space for qualitative reasoning while analysing and especially when outlining and describing the conclusions that can be drawn from this study. The combination of these two dimensions creates a critical approach to expose reality in the most



accurate form possible, which is not rare in previous scholarship (S N Hesse-Biber & Leavy, 2010).

The next step towards explaining aspects intrinsically related to the methodology of this research implies defining and explaining the sample. The sample is comprised of television talk show programmes which aired in the prime time and late-night timeslots on general-interest channels (excluding subscription channels) during the 2016–2017 season. Programmes that aired in Spain, France, Italy, the United Kingdom and the United States on a national level were considered and collected. This section includes a detailed explanation of how many episodes there are per programme as well as more information about each of the programmes that form the sample.

A file was created for each of the 19 collected programmes that are part of the sample, including the following information: airing details such as (1) title, (2) average duration, (3) airing time (and timeslot), (4) airing frequency, (5) country, (6) channel and (7) ownership; technical details such as (8) genre and microgenre, (9) recording (i.e., whether it is live or not), (10) place of recording, (11) number of seasons of the show and (12) awards or popularity; and structure details explaining the dynamics in terms of (13) introduction, (14) main themes or topics, (15) sections, (16) audience participation and (17) farewell. Visual items were also studied and described, including (18) the logo of the programme, (19) its opening sequence, (20) the set and more particularly the location of the on-set audience and (21) the decoration of the set. Finally, specific aspects regarding the sample are highlighted, such as (22) the season and episode collected, (23) days recorded (in the format of day/month/year and day of the week) and (24) observations that need to be made to achieve a full understanding of the sample.

To conclude the methodology section, coding sheet categories and values are explained along with data analysis and methodological limitations. This precedes the results section in which most of the analysis is displayed and described. Finally, in the conclusion, the main outcomes and inferences that can be drawn from this analysis are outlined and discussed.

## **PART I: THEORETICAL FRAMEWORK**



# 1. TALKING ON THE SPOTLIGHT: TELEVISION TALK SHOWS

## 1.1. Origins and evolution of the television talk show

'Talk is, and always has been, central to television'(J. P. Jones, 2005, p. 156). Television programmes classified as talk shows are a particular form of infotainment in which conversation is at the centre of attention. One of the most interesting aspects of researching television talk shows, which has been highlighted by several scholars, is the fact that they matter; they matter because they reflect and instigate public debate and because they are 'crucial to the landscape of popular television' (Thornborrow, 2007; Tolson, 2001).

As aforementioned, infotainment genres, such as this one, have a considerable presence within the television schedule (García-Muñoz & Larrègola, 2010). This presence has been inherited from formats that preceded the television talk show and from which the genre has evolved, acquiring not only their popularity but also some particular characteristics that can still be recognised on today's programmes. Moreover, it is pertinent to mention that this evolution also resulted in the adoption of different forms that can be regarded as subgenres or formats within the television talk show, either because of the differences in terms of tone and discussed topics or adaptation to national conventions and cultural structures (Bignell & Fickers, 2008; H. Wood, 2009).

For a better understanding of the television talk show, it is suitable to consider the evolution of the genre to be able to properly define it, identify its formats and assess its relevance both historically and within the contemporary media landscape.

The roots of the talk show and all its subgenres and formats are in the United States media industry, like many other entertainment and infotainment media and television genres (Bondebjerg et al., 2008; Hilmes, 2010; I. Jones, 2004; Wieten et al., 2000).

While European television focused on the production of domestic factual, cultural and children and youth's programmes, the United States gained and maintained influence and dominance in the entertainment and fiction fields, both regarding the number of American programmes that air on European television

as well as the presence of American formats that have been transformed and adapted (Bondebjerg et al., 2008). American productions preserved their popularity even in the 1980s and 1990s when the market was open and the competition was tougher with commercial channels and productions rushing into the market of television programming (Bondebjerg et al., 2008).

Taking all this into account, it is important to establish and explain the evolution of television talk show within the context of the United States, more particularly within its radio variety shows. These programmes were created building upon spectacles that were trendy at the moment of the origin of the medium; and they were extremely popular among the audience since the beginning, popularity that ultimately extended to the genre's adaptation to television (Gomery, 2008).

When radio came into people's lives two particular entertainment spectacles were adapted to the new medium, affecting the content and the structure of radio's variety programmes. These popular spectacles were cabaret and vaudeville. The latter was an entertainment show that was extremely successful and popular from the late 19<sup>th</sup> century until, approximately, 1930 (Kawa, 2018). It was vaudeville that defined radio's variety shows, which adopted a more comic or musical way depending on who was hosting the programme (Gomery, 2008), and where great artist of the moment participated and performed while the whole of the programme was orchestrated by a host who organised the show (Shattuc, 1997).

The influence of vaudeville on variety shows can also be appreciated in the protagonists of these shows (Summergrad, 2016), which were vaudeville stars with strong improvising skills as well as an ability to address the audience in the studio, which were two relevant elements in the first forms of musical and variety programming (Shattuc, 1997). Having an audience present while recording the show is one of the most unchanging characteristics of these shows both through time and space, and the person responsible for this characteristic was a very reputed vaudeville comedian, Eddie Cantor, who insisted on having an audience present while recording when he moved from vaudeville to the radio, since, he insisted, hearing the laughter of the audience in the studio would make listeners at home laugh as well (Gomery, 2008). This

reinforces the comedy element that was very present in the radio variety genre (Roman, 2005), and maintained on the television adaptation.

It is pertinent to mention that these elements, comedic tone, musical and entertaining performances, and in-studio audience whose reactions (laughter, surprise) are included into the programme, can still be identified in a particular subgenre of the television talk show, usually aired during the prime time or late-night slot.

Besides productions including the aforementioned elements that originated on variety programmes, there is a specific branch of current television talk shows which include a more informative and participative dimension which origins can also be traced back to radio programmes. Simultaneously, and as discussed, radio genres evolve from customs and popular events of the moment, such as the above-stated entertainment shows (cabaret and vaudeville), and English coffee houses, lyceums and press columns, especially advice columns found on magazines. In fact, these columns were the inspiration to create radio productions where audience participation was at the heart of the programme through either letters or call-ins (Gill, 2007a; Munson, 1993; Shattuc, 1997; Tolson, 2006).

As can be noticed from the two main approaches that have been described, there are several influences, entertaining and participative or informative, that need to be considered when describing and defining the radio talk show. When talking about talk show programmes on the early days of radio, the term 'talk show' was not a defined genre, but rather a wide concept that included all the programmes where talk was central to the production, and this included the discussion of different themes, from current affairs to what is commonly known as gossip (Munson, 1993).

There are three key moments in the evolution of the television talk show, especially when developing its informative dimension. Firstly, including call-ins from the audience within the structure of the programme as an important and participative element; secondly, creating a panel-discussion programme; and finally, inviting celebrities as guest stars (Roman, 2005). All these elements are

the foundation of the talk show that is adapted to the small screen afterwards, along with the inheritance from vaudeville and cabaret.

Therefore, the basis on which the talk show genre is built upon has its origins in radio; on the one hand, and mainly, in variety show programmes, and, on the other hand, in interview and audience-participation programmes. On television's early years, besides a production transfer (reflected on the creation of programmes that mirrored the typical characteristics and structures of radio variety shows), there was also a talent transfer between the two media platforms, since television producers hired vaudeville and radio stars. Companies in charge of television's development already had a key role in the radio industry, which also explains how they translate their business model, programmes, stars and sponsorships to the shiny new media. Radio professionals were a clear choice in this new media context since both producers and sponsors felt safe with bringing radio talent to television; also, stars were attracted to the new medium because that was where the audience and resources were going (Murray, 2005).

Hence, as it had happened before with vaudeville artists going from the spectacle to radio, radio hosts and stars or celebrities known and loved by the radio audience took a shot in the new television medium.

The talk show genre was very successful in the early days of television because it was an efficient solution, flexible regarding television's schedule, and it required a relatively cheap production while providing considerable economic benefits when successful (Priest, 1995; Summergrad, 2016). All of these circumstances, along with the popularity inherited from the radio genre that serves as a precedent for the audience, increased the production of these programmes.

As aforementioned, the talk show has its origin in the United States and this media context establishes itself as the reference for the rest of the media markets. It is within this country that Timberg (2002) identifies five cycles of the television talk show along with its history and evolution, which are disseminated in the next paragraphs.

The first one of these cycles begins in 1948 and ends in 1962 and it is regarded as an era of experimentation, consolidation and network control (Timberg, 2002). This cycle is also known as the golden era of television talk (Danesi, 2016), not to be confused with television's golden years. Pat Weaver, the president of the NBC network during these years, creates two television talk show programmes that are still a reference for the genre nowadays: *Today*, with a more informative tone and a structure similar to that of a magazine programme, which is the precedent of what is known as breakfast television (Christie, 2012; I. Jones, 2004); and *Tonight*, highly influenced by variety shows, which also included current affairs but they were discussed following a more humorous, satirical approach (Munson, 1993; Summergrad, 2016). *Tonight* has been described as a celebrity talk show which incorporated entertaining elements from vaudeville spectacles from the 19th century (Shattuc, 1997). This direct relationship between traditional entertainment spectacles and television is not only logical considering the evolution that has been exposed in previous paragraphs, but it is also highlighted by the artist Bob Hope with his famous quote 'when vaudeville died, television was the box they put it in' (Kawa, 2018, p. 28).

The second cycle of television talk shows took place in the period from 1962 to 1974 and it involves facing new challenges. Radio was still the preferred media for talk show programmes, especially those offering advice and targeted at women (Shattuc, 1997), but the television talk show starts to draw the attention of the audience using popular celebrities as hosts, such as Johnny Carson, and, mostly, by increasing competition in this time slot, which caused the well-known and first late-night talk show and publicity wars, which at the same time resulted in important increase in the popularity of this television genre (Timberg, 2002). These first late-night television talk show wars, which takes place several times throughout the genre's history (although with different protagonists), were among reputed host figures such as Carson, Joey Bishop, Dick Cavett, David Frost and Mev Griffin (Newcomb, 2014).

The third one of the television talk cycles starts in 1974 and lasts for six years; it is a moment of transition, new voices come into the genre, and it is also the end of the network era in the United States (Timberg, 2002). It is during this cycle



that the current classification used for analysing television talk shows appears: morning shows, daytime talk shows, and prime time and late-night programmes (Danesi, 2016).

Television talk shows in which audience participation is the main element of the programme were increasing in popularity during this third cycle. These programmes ultimately became mainstream in the 1980s, especially in the United Kingdom and the United States (Lunt, 2014). The timing in which this finally happened is identified as the fourth cycle of talk show, the post-network era (Timberg, 2002), which lasted from 1980 to 1990. It is also in this period when the late-night talk show programmes proliferate and niche channels intensify competition among them (Danesi, 2016). The most memorable names that gain notoriety during this cycle are Johnny Carson, David Letterman and Alan Thicke (Summergrad, 2016; Timberg, 2002).

The 1990s, from beginning to end, are the fifth cycle of television, divided into two segments: the first half of the decade, where information as entertainment is at the core of the programmes, and the second half, where highly contrasted programmes emerge: on one hand, some programmes (such as the ones hosted by Ricki Lake or Jerry Springer) develop a more sensationalist tone, known as trash talk; while, on the other hand, some productions stuck to a softer tone or nice talk, like the Rosie O'Donnell show, for instance (Shattuc, 1997; Timberg, 2002).

This fifth cycle is defined by the rediscovery of the political influence of late-night television talk shows, especially after Bill Clinton appeared on *The Arsenio Hall Show* in 1992 as if it were a regular event on his presidential campaign agenda and was dubbed 'the talk-show president' (Goldthwaite Young, 2006; Parkin, 2014; Timberg, 2002). This is a defining moment for the genre, both from a business perspective and an academic one. From this moment on, prime time and late-night television talk shows acquire a new political and public-interest dimension and they become a recurrent and important element of American presidential campaigns, which creates a new consciousness about the social impact of this television genre (Timberg, 2002). Candidates promote their image and ideas in the shows, where the well-known and well-liked host interviews them in a relaxed atmosphere. This implied a new feeling of

closeness and intimacy that intensified with the candidates' interaction with the public, which, consequently, changed political campaigns to a less elitist tone due to the acclaim of these talk show appearances (J. P. Jones, 2005).

Although the main scholarship about the political role of television talk shows uses the United States as the sociogeographical context, which is not rare considering that it is in that country where the genre originated and consolidated, European talk shows have also implemented this political approach into their adaptations of the genre and also have an important role in the public landscape (Ekström & Tolson, 2013; Liesbet Van Zoonen & Holtz-Bacha, 2000). One of the main characteristics that researchers have highlighted about the appearances of politicians on talk shows, both in Europe and in the United States, is their personalising approach. Talk shows emphasise the human and ordinary aspect of the candidates, seeking to increase their likeability and chances to gain votes, which makes these programmes a must on the candidate's campaign agenda (M. A. Baum, 2005; Benoit, 2003; Parkin, 2010; Liesbet Van Zoonen & Holtz-Bacha, 2000).

The success of the political shift of late-night talk shows turns these programmes into an influential political source for the audience to rely on. This new paradigm also causes the audience to question the legitimacy of traditional information sources as well as whatever qualifies as expertise, for example in daytime television shows, where regular citizens and audience members are given a voice to talk from their own experience about relevant subjects (J. P. Jones, 2005).

Although no sixth cycle of television talk shows has been identified yet, it is important to note that the tripartite classification that emerges on the third cycle is the classification that is still in use nowadays (morning, daytime, and late-night talk shows), as well as the extension of the television genre and its popularity onto the Internet (Danesi, 2016).

There is also a preliminary insight that can be assessed during this introduction to the talk show genre and its evolution on television, and which is of particular interest for this research project due to its manifest relevance towards gender. While male voices rule the prime time and late-night television talk show while

talking about current affairs with a comedic or satirical tone, the tendency in daytime television talk is to share personal and emotional experiences on programmes with a stronger female presence. This thematic and gender difference may be closely related to the public and private sphere concepts, coined by German philosopher Habermas (1989), where the public sphere comprises all the public-oriented issues and it is the place where public opinion can be formed, in contrast with the private sphere, defined by privacy as opposed to public debate, and which relates to private and domestic matters, traditionally associated with women (Habermas, 1989; Shattuc, 1997).

Cress and Rapert build on this idea by saying that the separation that is made regarding gender on television talk shows may be related to the content and subjects of the programmes (Cress & Rapert, 1996). This idea has been developed in the next paragraphs and sections, but it is of relevance to point out to how it has been present and being shaped since the origins of the television talk show as a genre.

## 1.2. Characteristics of the talk show genre

Although some viewers may equate the talk show genre with issue-oriented daytime programmes (Mittell, 2003), the talk show is not a rigid genre with one unique definition. It comprises different programmes that adopt different styles, content and formats or subgenres (Haarman, 2001).

This television genre includes subgenres from humorous and comedic programmes to debate and confrontational productions since it is a genre with no strict definition that includes forms that highly vary from one another (Roman, 2005; Vallet et al., 2012). It is also important to bear in mind that the talk show has been adapted in several countries and each adaptation has its own particularities depending on the broadcasting dynamics of each territory. For example, in France, the on-set audience usually surrounds the main set where the host and guests are, while in the United States the audience is usually facing the set instead of surrounding it; or, another difference between these two countries is that in the United States the host always opens the programme with a monologue while in France he or she usually opens the show with an outline of the structure of that particular episode (Vallet et al., 2012).

This hybrid, extensive and complex nature of the television talk show is also reflected when asking the audience how they would define the genre of the talk show, which has been assessed by previous scholarship. Audience reply to this question with 'typical textual conventions: hosts, panels of guests, interviews, involved spectators and audiences, questions and answers, topical issues, celebrities, uncommon and outrageous situations, interpersonal conflicts, debates and arguments, unscripted action, monologues, and most basically, 'talking' (Mittell, 2004).

Although the talk show 'almost defies description due to its amorphous nature' (H. Wood, 2009, p. 19) and it entails a challenge to define this television genre (C. Ilie, 2006), this section aims to shed a light upon this issue. To do so, the main characteristics that the genre shows overall, as well as the shared elements of the different types of talk show programmes, are highlighted. However, before approaching this complex matter, it is useful to distinguish the talk show genre from what is known or described as television talk. The latter refers to a broad spectrum of productions in which talking leads the programme, such as cooking programmes, home shopping networks, political reports, etcetera (Munson, 1993), while the talk show is based on conversation and rhetoric (Timberg, 2002) taking place in front of a studio audience (Haarman, 2001). Furthermore, it must be taken into account that the television talk show has its own characteristics and a narrative structure that differs substantially from that of fiction production and aforementioned programmes such as home shopping or political reports, which can be better understood considering that the talk show has been previously classified and defined as a form of 'live media' (Scannel, 1991).

The main components that characterise the talk show and differentiate it from other infotainment television genres are the host or group of hosts, which are responsible for the direction and course of the programme, the use of the present tense when talking and addressing the audience, the fact that it is a genre within the media industry, and its strict organization behind its apparent spontaneity (Timberg, 2002; Tolson, 2006). These characteristics are common to every subgenre of the television talk show and can be found across programmes of different years, countries, subjects and structures.

The host or group of hosts is one of the key elements, if not the most important one, of this television genre; in fact, the talk show has been defined as a 'host-driven medium' (Munson, 1993, p. 19). Regarding the production of the programme, the host works as the managing director, and, from a marketing point of view, the host is the most visible part, the brand (Timberg, 2002). This last statement is reinforced by including the name of the anchor in the title of the programme (J. P. Jones, 2009), like *The Oprah Winfrey Show*, *The Ellen DeGeneres Show*, *The Graham Norton Show*, or *Jimmy Kimmel Live*, for instance. Hosts do not only receive celebrity guests into their programmes but also act as stars of the programme themselves; they are an additional attraction, a claim to captivate the audience. The importance of the talk show host is clear in any of the forms or subgenres that the genre adopts (Danesi, 2016).

This marketing strategy, consisting of associating the name of the star host to the programme, helps the audience to identify the programmes more efficiently and helps sponsors to recognise to which target their product is being targeted at (Summergrad, 2016), which translates into economic interest for the programme itself as well as the channel or network. Considering all this information, how the host is represented within the television show and who occupies this role seems of the utmost importance.

We also need to consider three main concepts intrinsic to the talk show genre when analysing these programmes: their potential interactivity, their entertainment dimension and performativity that determines everything that happens on the studio set, and the apparent liveness of the programme, this is, that what is seen on screen is happening at that exact moment – or at least appears to be (Tolson, 2006).

Regarding the first one of this aspects, interactivity, it reflects how different participants exchange information, play games together, or, overall, communicate with one another; and it may consider the relationship between participants, feelings or attitudes, and reactions (Greenberg et al., 1997). Within television talk shows, a particular aspect of interest related to interaction is humour, considered a common element of human communication and assessed by scholars when analysing interpersonal interactions on television

talk shows (Abbas, 2019; Kotthoff, 2000). Overall, interaction is regarded as a form of participation which entails the narrative aspect of the television talk show, this is, the discourse or talk itself (Thornborrow, 2007).

As to the second aspect intrinsic to this genre, the entertaining dimension of television talk shows, it is put into relevance in most studies focusing on these programmes, even when the scope falls onto silence rather than content (Leng et al., 2013). The main goal of television talk shows is entertaining the audience, usually by entertaining celebrities about different topics (Leng et al., 2013), both on a political or more personal context. As to the first one of these aspects, political entertainment on television talk shows usually emphasises the concept of infotainment, the umbrella term under which the talk show operates, since people recognise the entertaining nature of the programmes and, simultaneously, use them as a resource for obtaining political information (Becker & Goldberg, 2017; Hollander, 2010). On the other hand, when more personal stories are at the centre of the discussion, which is usually the case in daytime talk shows, entertainment is created by framing these stories as relatable and submit them for evaluation by both the host and the audience (Fitzgerald, 2012). The entertainment in these programmes has also been traditionally regarded as real-time intimacy, usually personified in a charming host that is able to articulate the fantasy of closeness (Cassidy, 2005).

Finally, liveness seems to be another defining element of the television talk show across all of its formats. The use of the present tense, mentioned earlier, rises the quality of the programme being live despite some of them being pre-recorded or using pre-recorded segments; since this quality is usually addressed through interactions of participants and the apparent spontaneity of what we see on the screen (Bignell, 2014; Lunt & Stenner, 2005; Tolson, 2001). This aspect is also reflected in the strategy that television talk show programmes use for engaging with the audience on social media platforms, this is, social television. Social television is a new practice embedded in contemporary's media consumption. This concept refers to the practice of sharing one's thoughts and impressions on the content that they are synchronously watching on television; audiences use these online platforms as second screens for different social purposes (Auverset & Billings, 2016;

Buschow et al., 2014; Proulx & Shepatin, 2012; Selva, 2016). Television talk shows have been proved to be an appropriate genre for this practice (Buschow et al., 2014). Besides, these productions have demonstrated an interest in emphasising this practice by posting on their official accounts during the show's airing as well as mentioning these platforms, mainly Twitter, during the broadcast (Genzer, 2012). This ultimately accentuates the live dimension of the productions, since most of the conversation around a show happens during its broadcast, and it allows people to be part of a live conversation while asserting a sense of community (Deller, 2011; Genzer, 2012).

Furthermore, when pointing out the main characteristics of the television talk show genre it is also appropriate to talk about audience and citizen participation, since, despite it not being an element shared by all the variations of the talk show, it is a recurring element in some of them and one that has been given a considerable amount of attention in previous scholarship.

Audience participation, which occurs mainly, but not exclusively, on contemporary daytime talk shows, appears for the first time in American and European television screens in the 1980s, situating participants at the heart of the programme and establishing the idea of 'first-person media' (Lunt, 2014, p. 502).

The arrival of this new feature entails a debate around what audience and citizen participation in these programmes really mean. Concerning this, the concept of everyday life democratization (Scannel, 1989) must be addressed. This concept suggests that opening up public participation to the audience and regular citizens (not necessarily professional experts or celebrities) makes a more inclusive and accessible conversation where a variety of people and subjects can interact. But this idea of democratization generates two different positions: do these programmes mean a new democratic space for everybody or do they provide a false scenario where audience manipulation is at the core of their supposed democratization? (Carpentier, 2014).

Those in favour of audience participation in non-fiction programmes and arguing that it implies the democratization of the medium explained that the purpose of the programme is providing a space where the debate can take place and all voices can be heard, rather than a space to solve and settle complex conflicts

(Masciarotte, 2004; Mittell, 2004). Television does imply a new way of interaction and socialization, and discussions and conversations taking place in talk shows are part of new public space; these spaces are now what the English coffee houses once were (Gill, 2007a). To these authors, the talk show is a more democratic approach of doing politics because it offers an alternative space to traditional politics, being part of a counter-public sphere, and they also affirm that studying the talk show means, inevitably, talking and questioning the concepts of democracy, identity and the public sphere (Kay, 2015; Lunt, 2014).

In opposition to this stance, critics of this theory point out that both the high manipulation at which the audience is exposed, as well as the tendency to treat the discussed subject with a sensationalist tone, make these programmes an unreliable and fraudulent democratic space (Wieten et al., 2000). The perceived democratization of the television talk show is claimed to be rigorously planned and controlled to create a dramatic and tense media product (Gill, 2007a), which would deny and be contradictory to the concept of democratization.

Both stances are presented as exclusive and incompatible, but most of the authors mention the arguments that support both standpoints before inclining towards one or the other. This suggests that the democratic potential of these programmes can be effortlessly recognised, as well as the fact that this representative potential is limited by the tabloidization of television (H. Wood, 2009).

Despite the difference that can be found regarding the democratization of the media, the truth is that talk show programmes create conversations that reach a large number of people, whether they are debating subjects that can belong to either the public or private sphere. Especially after the 1990s, and more particularly since the appearance of Bill Clinton on *The Arsenio Hall Show*, the audience consumes this type of content intending to entertain themselves but also as legitimate news and political source, which also increases their level of social impact (M. A. Baum, 2005; Loeb, 2017; Parkin, 2010). This, the blending of entertainment and traditional serious content, along with the fact that audiences receive public content in the intimacy of their homes, usually leads to the deterioration of the rigid separation between public and private spheres



(Carpignano et al., 1990; Gamson, 1999; Lunt & Stenner, 2005; Plummer, 2003).

Simultaneously, the abovementioned concepts, public and private sphere, seem to regulate the different types of talk shows that exist and that deal with one sphere or the other depending on the timeslot that they air on, which is what the next section focuses on: distinguishing different types of television talk shows.

### 1.3. Types of television talk shows

Scholarship and academia have studied mainly the talk show format addressing emotional subjects or themes and airing during the daytime timeslot, but the term 'talk show' includes many other subgenres (Mittell, 2004). The talk show cannot be defined as one unique genre, and it is relevant to consider and explain all the variations and different formats that comprise this genre (Gill, 2007a).

The subclassifications of the formats that the talk show genre may adopt vary from one another widely; each one has its own characteristics, tone, and style, and these subgenres are normally used by audiences as labels to decide which programme to watch and what to expect from it (Mittell, 2004). This could imply that when people use the term 'talk show', they might be referring to any of these particular formats rather than the wide classification of the infotainment genre.

Scholars have previously identified different classifications or formats of the talk show genre focusing on two main aspects: on the one hand, depending on the timeslot that the programme is being aired and, on the other hand, according to the content or the theme of the programme.

Regarding the first classification criteria, scheduling practices are relevant towards understanding television genres, since they organise programmes for the audiences and this leads to assumptions on viewers' side as to what type of content they can expect, such as late-night talk shows versus daytime ones (Mittell, 2004). These formats are two out of the three different types of talk shows previously identified by scholars, each one with its particular characteristics in terms of structure, tone and recurrent topics. These three formats are morning magazine-like talk shows, audience participation daytime

talk shows (with a more emotional cut), and late-night entertainment talk shows (Danesi, 2016; Mittell, 2004; Timberg, 2002). This tripartite classification is still the most used and common one among academics studying this television genre.

The first of these talk show formats, the morning talk show, is sometimes analysed as part of what is known as breakfast television. Due to its more informative tone, together with the tendency of tabloidization of morning magazines, (Barkin, 2003; Thussu, 2007; Zelizer & Allan, 2010), the line dividing both formats may be blurry. The morning talk show is at the same organizational level that news programmes, but, unlike them, doesn't address any controversial issues and has a more familiar, intimate and entertaining approach (J. P. Jones, 2009).

Several authors identify the American morning talk show *Today*, aired in 1952 for the first time, as the origin of this type of programmes, which was then followed by CBS's *The Morning Show* (Christie, 2012; I. Jones, 2004; H. Wood, 2001). Since then, morning programmes have adapted this structure trying to mimic the show and its success, which was the case of *BBC Breakfast News*, with a lighter approach in terms of content than its American counterpart but still considered a version of it (I. Jones, 2004). The morning talk show has also evolved since its debut, currently approaching a more informal style production, usually hosted by a man and a woman who receive guests in a homely set and have a casual conversation. (Christie, 2012). Usually, these morning shows offer wider diversity in terms of ideology, gender and ethnicity than other productions when selecting guests; especially those airing during Sunday morning in the United States (M. Baum, 2017).

The second kind of television talk show that can be found in this classification is the daytime television talk show, especially formats evolved from or based on public issue-oriented programmes that were popular in the 1980s (Shattuc, 1997).

The daytime television talk shows were conceived as an entertainment format targeted at women because producers and sponsors assumed that they were the ones at home and the audience they needed to address in that timeslot, so

from the beginning it comprised an important part of the daytime programming (Hilmes, 2010). Along with other audience participation shows, daytime television programmes were the most popular amongst female viewers during the 1950s, surpassing soap operas as the selected television genre (Cassidy, 2008). The relationship naturally or artificially established between this specific format of the television talk show and gender, more particularly the female gender, has been assessed by several scholars and it has proved to be of special interest from different perspectives such as media studies, linguistic, cultural and psychological research (Cassidy, 2008; Cheema, 2018; Cragin, 2010; Squire, 1994; H. Wood, 2009)

The subjects that these programmes address are usually more emotional and personal than those addressed in traditional debate programmes, and they are discussed by regular people who talk about either their personal and intimate experiences or more social issues, such as racial divisions (Greenberg et al., 1997; Shattuc, 1997; Wetschanow, 1999). These comments are shared as part of a personal experience or simply as an opinion; nonetheless, it turns the programme into a new public forum (Priest, 1995; Shattuc, 1997) and ultimately opens the debate around the democratization of media, which has already been addressed. In these programmes, the host takes what is being said on set, which is based on a particular experience of an audience member or guest and brings it to a more general, social level to catch the attention of the audience, although without directly appealing to formal or political institutions (Shattuc, 1997), which is one of the reasons why these programmes are known as issue-oriented shows.

In relation to this, three different tones can be distinguished depending on the discursive structure that a daytime show uses: the already mentioned issue-oriented talk show, where the social issue is the centre of the conversation through personal experiences; audience debate programmes where people discuss political and public issues, and programmes known with the derogatory term of 'trash talk shows' (Gill, 2007a; Haarman, 2001). The latter of the list have their precedent in a certain type of radio programmes, such as the ones hosted by Joe Pyne or Alan Burke, in which the hosts were defined as abrasive and recognised for their ability to provoke conflict and intensify disputes among

guests for the sake of entertainment (Sterling, 2012). The objective of these 'trash talk' programmes is to create a tense and confrontational environment, even if that means manipulating both the context and the people involved in the programme (Roman, 2005). To achieve this climate, the people responsible for the programme use personal and emotional issues, central to all daytime talk shows, and drag them to the extreme, changing the usual tone of the show for a more aggressive and hostile one (Gill, 2007a; Grindstaff, 2002).

Although, as explained, there are differences among the discursive resources of these daytime programmes, the content and the issues that they discuss are fairly similar and always appeal to the personal field. And it is precisely because of this, because they address and discuss personal matters, that the daytime television talk show has been usually and recurrently analysed in relation to the feminine world and women (Cragin, 2010; Kay, 2015; Shattuc, 1997; H. Wood, 2009). Despite this tendency of daytime television talk shows appealing to the private sphere and targeting female viewers by doing so, the nature of the programmes poses a contradiction as to being regarded as programmes that merely and solely refer to the private sphere. Due to the medium in which they air, daytime television talk shows use a public space, television, to address emotions, personal relationships and so on and these messages are also received in the private realm of the home. Although indeed the content and the reception are a part of the private and personal sphere, the fact that the platform used to spread these messages, the television is fundamentally public, cannot be ignored. Private and public spheres are 'hold in perpetual juxtaposition' (Cassidy, 2008, p. 323) on daytime television talk shows (and some other television formats, especially those aimed at women) and this scenario makes it possible to raise the question of an emotional public sphere (Lunt & Stenner, 2005). This dissipation (and juxtaposition) of the public and the private is also revealed in late-night talk shows, although differently, as it is discussed in the following paragraphs.

Finally, during the 1990s two main sections can be distinguished within the daytime television talk show format. The first half, where information as entertainment is emphasised when talking about emotional issues, and the second half, where shows take a sensationalist turn and become more tabloid-

type programmes, covering personal experiences from an exaggerated dramatic perspective; for example, immigrants appear as the main guests on daytime talk shows in Spain and not only they discuss their story with a dramatic point but also allow the programme to broadcast family reunions (Björkin & Gutiérrez Lozano, 2008).

Regarding the last category that is listed in this classification of television talk shows, the prime time and late-night television talk shows, these programmes are usually characterised by featuring a well-reputed host who interviews a celebrity in a laid-back and comical or amusing atmosphere (Timberg, 2002). Once late-night talk shows were consolidated as a television format, these programmes were conceived to be the flagship of the networks, the most compelling programme of the schedule (Shattuc, 1997), which highlights the social relevance and academic interest that they entail. However, late-night talk shows are usually absent in popular and scholar discussions when discussing the talk show genre as a whole (Mittell, 2004), giving preference to daytime programmes.

In this format, the appearances of celebrities as guests is of the utmost importance, in fact, this subgenre has also been labelled as late-night celebrity interview or celebrity talk show (Loeb, 2015; Tolson, 2006). Other labels that this format has acquired is due to another defining element of late-night talk shows, which is humour. Talk shows are included in the category of 'late-night comedy, and they are analysed as late-night comedy shows, late-night jokes or late-night entertainment programmes (Goldthwaite Young, 2008; Niven et al., 2003; Russell Leslie Peterson, 2008). Both terms, celebrity talk show or late-night comedy, emphasise elements that are intrinsic to this particular subgenre, but ultimately, they are different forms of naming what in this research is identified and described as late-night talk show programmes.

Late-night television talk shows have a solid structure, especially those created in the market of reference for this type of programmes, the United States. Although there are minor differences amongst countries, as well as the particular structure of each one of the programmes, the importance of entertainment and humour, addressing current issues, and receiving celebrities

as guests into the studio set to appear in front of a studio audience are the common denominators of this subgenre of the television talk show.

Taking the media industry of the United States as a reference, two specific elements emerge within this context and come to define the late-night talk show worldwide and as it is known nowadays: on the one hand, celebrities and well-known personalities like politicians as guests; and, on the other hand, including a musical performance during the broadcast of the programme; both elements introduced by Steve Allen during the 1950s (Roman, 2005) and maintained through the format's evolution. Allen also involved his guests and the on-set audience into comical sketches that turned the programme and the format into a success.

We need to add another key element that is part of the late-night talk show's structure: the opening monologue of the host. This part was introduced by the *Tonight* show when it was hosted by Jack Paar, and scripted by Jack Douglas and Paul Keys, from 1957 to 1962 (Roman, 2005). This part of the broadcast had such popularity that it changed the structure of the format and it is still used nowadays to open contemporary late-night talk show programmes. The late-night show monologue has been identified as 'America's most fertile source of political jokes' (Russell Leslie Peterson, 2008, p. 61), emphasising the comical and relevant dimension of this opening section.

The current formula of the late-night talk show is the product of years of evolution and different contributions from several hosts and production teams. However, it is worthy to note that the format like we know it nowadays, including the perfection of the monologue formula, was renewed and consolidated by Johnny Carson in the 1960s when he replaced Jack Paar as the host of *Tonight* (Russell Leslie Peterson, 2008; Roman, 2005; Summergrad, 2016). Carson became an icon of the media industry and the late-night show business mainly through his wit for commenting on current issues. He ended up hosting *The Tonight Show* for thirty years, demonstrating a strong personal style and antipolitical attitude that has remained as an important legacy towards the late-night talk show and political discussion (Russell Leslie Peterson, 2008).

Along with the monologue, the interview carried out by the host, usually involving a celebrity guest, or the artistic performance that is usually featured in this format of the television talk show, are examples of sections within the late-night show that are easily identified by the audience, which may be interested in one specific section of the programme (Gibs, 2008; J. P. Jones, 2009; Loeb, 2015). As can be observed from these insights, different parts of the late-night television talk show can be easily identified, which reveals the segmented nature of this subgenre, where sections such as the opening monologue, comedy sketches, short videos produced by and for the programme, musical performances and interviews can be found; all of them designed to entertain the viewers and amuse them in a ritualistic way (J. P. Jones, 2009).

Apart from this popular classification of talk shows following scheduling practices, a classification of the talk show regarding its content has been established by several scholars. When following this criterion, there are different categories that vary depending on each author. For example, Carbaugh distinguishes two main talk show subgenres: those focusing on celebrity interviews, on the one hand, and those that revolve around social issues through debates (Carbaugh, 1989, in Cress & Rapert, 1996). These are themes also pointed out on the tripartite classification of talk shows, associating some of the formats with specific content that is usually discussed. However, in this case, Carbaugh doesn't make the distinction based on the timeslot in which the programmes are broadcast. Rather, the author makes the classification only considering the content of the programmes, without mentioning whether they air in the morning, daytime or late-night timeslot.

A different classification based on the content of the programmes is the one made by Tolson (2006), where the author distinguishes the political talk show, news talk show, sports talk show, youth talk, ordinary talk show, and celebrity talk show. A smaller list with a similar approach is made by Wieten (2000), identifying political talk shows, celebrity talk shows, and participation/participatory talk shows.

Helen Wood (2009), on her part, finds four different types of talk show: first of all, the public-issue talk show, like the Donahue programme; secondly, the 'trashy' or trash talk show, like the ones hosted by Jerry Springer or Ricki Lake.

Thirdly, the author identifies the therapeutical talk show, which most international example is the *Oprah Winfrey Show*; and finally, she points out to the moral and pedagogical talk show, with the British production *Jeremy Kyle Show* as its best instance.

In a study carried within the line of audience research, Mittel (2004) also contributes to this classification of talk shows according to the content that they are based upon, and the author shares results that identify 'celebrity, late-night, daytime, issue-oriented, freak shows, sensationalistic, tabloid, Sunday-morning wonk-fests, current events, informative, entertainment, comedy, gossipy, and confrontational' talk shows (Mittell, 2004, p. 111).

It can be appreciated that the subjects that serve to make the classification of the talk show subgenres repeat themselves. Also, these two methods of categorising the formats of the talk show, either by broadcasting timeslot or by the content of the programme, are not mutually exclusive. In fact, it can be perceived that certain subjects are recurrently addressed in certain timeslots. The three categories proposed by Timberg (2002) to identify talk show subgenres is the most complete one since it includes the timeslot that the talk shows tend to air in as well as the subjects they address and the tone that they use (information in the morning, emotion in daytime slots, and entertainment in late night). This tripartite classification can also be considered the most appropriate one for this research project because it addresses both aspects usually recognised by talk show scholarship, the scheduling of the programmes (of particular relevance for this project too, since it is prime time and late-night focused), as well as usual content and style that is expected to be found within these programmes.

#### 1.4. Influence and relevance of the late-night television talk show

The interest in studying this television format, part of the television genre of the talk show, lies in the characteristics mentioned in the former paragraphs, such as the popularity of late-night shows, the number of people that it reaches due to its privileged timeslot and, also, the quantity of talk shows that we can find on the television schedule (Cress & Rapert, 1996).



Besides, the elements that are intrinsic to this specific format, such as the comedic tone, relevant participants as guests, and discussing current issues highlight the interest of studying this subgenre; an interest that is emphasised by the format's proven social impact, its status as a high-quality media product, and its significant political relevance (Mittell, 2004; Parkin, 2014; Summergrad, 2016; Tucker, 1995). This doesn't happen to all the talk show subgenres; for example, despite evoking the feminist motto directly with 'the personal is political' strategy, there are still some reservations for considering the daytime television talk shows as political or politically relevant (Shattuc, 1997). This is not the case for the prime time and late-night television talk show, which is considered relevant for the public and social sphere.

While the daytime television talk show stimulates debates around their democratic potential, as well as the tabloidization of everyday life and contemporary culture (H. Wood, 2009), the late-night television talk show is considered a legitimate political source and maintains the reputation of being a high-quality production, in part due to the renewal of the subgenre carried out by Johnny Carson, who used the program to raise the quality of late-night television and develop 'a highly sophisticated and satirical mode of topical humour' (Summergrad, 2016).

The good reputation of these programmes is corroborated by a study carried within the audience research spectrum, where viewers were asked how they perceive the different talk show subgenres (following the described tripartite classification). On one hand, morning television talk shows are not so well known but they appeal as educative and generate a quite positive reaction amongst viewers, while, on the other hand, daytime programmes are viewed as general-interest products in the case of issue-oriented shows, and provoke a very negative opinion in the case of trash talk programmes (Mittell, 2004). Late-night television talk shows are perceived as a higher quality product, sophisticated and with a clear entertaining aim (Mittell, 2004).

These differences in the perception of television talk shows and, especially, between daytime and late-night programmes, emphasises the idea of the daytime timeslot being secondary to programming and prime time and late-night being the primary and most viewed daypart, at the centre of programming

strategies (Shattuc, 1997), which establishes an important hierarchical order between the two most popular formats of the television talk show genre (Mittell, 2004).

One of the main reasons for this perception of the late-night talk shows as more sophisticated and news source for the audience can be found in its political content. Television talk shows experimented a political turn when presidential candidates took their electoral campaign to the studio set of these programmes, like the aforementioned appearance of Bill Clinton on *The Arsenio Hall Show*. Especially from this time on, talk shows have both influenced news programmes and their content, and have been considered a legitimate, informative and trustworthy programmes capable of shaping public opinion, (Abel & Barthel, 2013; Niven et al., 2003; Rubin & Step, 1997; Sakr, 2012). A clear example of this influence is the programme *Saturday Night Live (SNL)*, which is usually referred to as the 'SNL effect' (Abel & Barthel, 2013). This effect, describing the relationship between the two macro genres (information and infotainment), can be described from two perspectives: either subjects that are addressed in infotainment (also called 'alternative news') are guiding mainstream news, or mainstream and traditional news treat infotainment content as a legitimate source (Abel & Barthel, 2013). Ultimately, both perspectives highlight the relationship between infotainment, more particularly late-night talk shows, and traditional information programmes, which is undeniably shaping the public agenda-setting.

Audiences turn to these programmes to educate themselves about relevant issues and politics, learning and assimilating information through late-night comedy programmes rather than actively spending a lot of time informing themselves about public issues (Russell Leslie Peterson, 2008). This implies that the political relevance of these programmes is not only manifest in the influence that they have on the news media agenda, but also in the social impact they achieve among audiences, notably regarding political and presidential campaigns. The sentence that Letterman said to his audience regarding the 2000 election, 'the election will be decided here', referring to the late-night talk show that he was hosting, illustrates perfectly the enormous role that these programmes play in the political landscape (Niven et al., 2003). This

is usually associated with citizens using late-night shows to obtain information about current affairs. Information is an essential part of the social, political and democratic life, and, therefore, so is the relationship between television and citizenship (Murdock, 1990). People can access information through multiple platforms, but if candidates want to connect and communicate with citizens who are not inclined to pursue political information but are, nonetheless, potential voters, they need to contact them through non-traditional channels, such as entertainment talk shows on television (M. A. Baum, 2005), which are usually aired on the prime time and late-night timeslots, making them more accessible to a greater audience.

Currently, politicians appearing on television talk shows are not unusual, rather, appearances on late-night talk shows are part of what is known as the 'entertainment talk show strategy' within their campaign, turning the talk show set to a commonplace for all candidates, while the more comedic, laid-down interview is now an expected event for voters (Loeb, 2017; Parkin, 2014). Candidates use these programmes to reach prospects and also to present a more personal, down-to-earth dimension beyond their public figure personas (Ekström & Tolson, 2013; Loeb, 2017).

In addition to its political content, it is useful to consider the relevance of studying the prime-time and late-night television talk show concerning its digital presence, since this format has also evolved regarding its forms of distribution and their activity on social media platforms. Nowadays, media products are born before their first airing and last past its live broadcast, since the online world, mobile consumption and new distribution platforms have expanded television content both institutionally and programmatically (J. P. Jones, 2009). Late-night talk shows are no stranger to these technologies and new forms of consumption, and how they need to deal with digital communication strategies for distributing their content, create anticipation among viewers and engage with audiences.

For example, regarding social media, television talk shows use these networks to promote their programmes and intensify the communication with the audience and their participation by creating viral content out of parts of the programme, which is facilitated by the segmented nature of these productions

and results in the increase of content visualizations (Genzer, 2012). Hence, the most popular parts of the programme or the ones most likely to go viral (opening monologue, celebrity interviews, musical performances) are uploaded as independent, shorter videos to grab the audience's attention and encourage them to share this content with users among social network sites. Besides the segmented nature of the structure of the programme, which facilitates the creation of this content, the rapid and wide circulation (or virality) of the uploaded videos is possible due to the familiarity of the content and the popularity of the programme, which makes audiences less hesitant to share it and prone to access it, since it is available from multiple places and platforms.

We can find a good example of the adaptation that the talk shows have developed regarding social networks and new platforms in Egyptian television talk shows. These programmes have been redirecting their content to a more political perspective following the activity and influence of bloggers and political journalists that shared information on social platforms (Sakr, 2012). Bloggers and information shared on social media platforms have become important to audiences and Egyptian programmes have learnt to take them into account and interact with them to improve their content and appeal to audiences (Sakr, 2012). This case study also reinforces the agenda-setting dimension of television talk show previously addressed, highlighting the close relationship between talk shows and public issues.

Another element that elevates the late-night television talk show status is its tone. Despite being received by the audience as informative and relevant, which are adjectives usually associated with serious content, the late-night talk show stands out due to its humorous or comedic tone. The hosts of these programmes are considered leaders of the state of comedy (Mintz, 2008), especially in the United States, where the format is at its best state of popularity and where the guidelines for adaptations in other countries are usually set. The relationship between the humorous, even satirical nature of these programmes and topics based on current issues and politics may be regarded as problematic (Russell Leslie Peterson, 2008). This is well-exemplified in the specific case of the terrorist attacks of the 11<sup>th</sup> of September of 2001, when audiences paid close attention to the content of late-night television talk shows and the attitude

of their hosts, particularly Jay Leno and David Letterman, to both evaluate whether these situations may be the subject of comedy, and when it would be okay to get distracted from the tragedy and laugh again (Mintz, 2008). This particular example merges some of the aspects highlighted throughout this section for highlighting the relevance of this format: political dimension, cultural and social impact for the audience, and entertaining or comedic tone.

Despite its overwhelming popularity and cultural relevance, prime-time and late-night television talk shows have not received as much academic or scholar attention as could be expected (Summergrad, 2016; Vallet et al., 2012). Academic works studying the talk show are vast but tend to have daytime programmes as their object of study or even certain star hosts, leaving prime-time and late-night television talk shows out of the centre of attention (Summergrad, 2016).

It is because all of these reasons (its popularity, its major presence in this contemporary media context, its virality, and social, cultural and political impact) that prime-time and late-night television talk shows present themselves as a highly relevant television genre capable of influencing and shaping public opinion and cultural notions and worthy of study.

## 2. GENDER AND MEDIA

Gender theory and the acceptance of gender as a social construction have been a stable theoretical framework since the 1980s and developed during the 1990s when notable works such as *Doing Gender* (West & Zimmerman, 1987) and *Gender Trouble* (J. Butler, 1990) were published. Before delving into the different approaches that this concept has incited, it is important to note how the concept of gender is different from the concept of sex. Whereas sex refers to the more physical, anatomical aspect of the body and has physiological connotations, gender refers to the performativity of what is considered male, female or anything that can be found within the gender spectrum; also regarded as moulded behaviour by social forces (J. Butler, 1990; J. P. Butler, 2007; Fausto-Sterling, 2000; Money, 1986).

This research is more concerned with the latter definition: gender. This field of study is highly interdisciplinary and, as such, has acquired multiple approaches and directions, from an anthropological and philosophical perspective (Margaret Mead, Simone de Beauvoir, Betty Friedan), to a feminist and psychoanalytical approach (Judith Butler, Bracha L. Ettinger, Jacques Lacan, Julia Kristeva). There are multiple scientific areas that include a gender perspective and build on the knowledge that forms gender theory, such as the revision of historical texts or events, health sciences, or sports studies.

While acknowledging the existence and complexity that this concept entails, the particular approach that this section is concerned with is gender or feminist media studies, which firstly appeared and developed in the United States during the 60s and 70s, coinciding with the second feminist wave and rapidly spreading to Europe (Capecchi, 2014; Maharajh, 2013). This scope of research has focused on several aspects, such as gender representation in a variety of media forms, the professional role of men and women in media productions, and the reception of media content amongst viewers considering gender perspective, to name a few.

In the next paragraphs, the focus is put on how gender representation in the media has been described and studied, as well as explaining the context in which this project is framed concerning gender studies and which are the key

concepts to consider when analysing media texts from a gender perspective. Finally, the main lines of research that have been addressed in gender or feminist media studies are enlisted and explained to help build a more complete context and framework in which to include this investigation.

## 2.1. Media representations

Media forms are key agents in communicating and expressing cultural issues as well as constructing public life, which nowadays cannot be understood without the use of contemporary media (Navarro-Beltrá & Llaguno, 2012). One of these cultural expressions is the representation of societies. Representing societies implies documenting attitudes and social and cultural habits, and reflect them in television products such as sitcoms or talk shows (Bignell, 2014). Gender is a societal quality, and the study of its representation is not only meant to serve as a reflection and documentation of societies, but also to encourage and reassure certain social behaviours and attitudes.

The latter statement is better understood when related to the cultivation theory founded by George Gerbner, which was developed to explain the effects that consuming television has on society's perception, attitudes and moral values (Ahmad, 2002; Gerbner et al., 1986). Another important theory that reinforces this perspective is that of social learning, formulated by Albert Bandura, which recognises that society is susceptible of acquiring certain behaviours through observation, including watching television programmes, and that these behaviours work as a reference for future plausible situations that people might experience in real life (Ahmad, 2002; Bandura, 1977). One of the most discernible characteristics of television and media characters or participants is their gender, and it is through media productions that some specific representations might create meaning on how gender fits into society (Barner, 1999).

The object of study of this investigation is gender representation on television, specifically on television talk shows, and the interest of this line of investigation relies on the social impact and influence that media forms have on the public, and this media includes television. Some authors and institutions argue that this impact can be used to consider the media a tool for creating a positive space

that encourages and promotes gender equality (Lowe Morna, 2002; Padovani, 2018; Popa & Gavrilu, 2015; Turley, 2006).

To study gender representation in the media, it is pertinent to understand the concept of 'representation' and how it operates within media platforms.

### 2.1.1. Representations

Representation is a relevant concept connecting meaning and language to culture, using mechanisms like language to discuss something and represent it in a particular form (Hall, 1997). But language is not the only mechanism to represent things, notions, or ideologies; this can be done by telling stories about them, producing images of them, or associating emotions and values to them (Hall, 1997). The interest in representation includes a wide range of scholarship, from cultural research, which is interested in how representations create meaning in culture, to political studies, who analyse, among other things, how effective propaganda create views and seems to be representing reality, even when it does not and the view it offers is partial and biased (Lacey, 1998).

Representation can be defined as the 'dominant means of social and cultural construction of reality, an examination of produced meaning and uncovering the ideologies that contemporary [media productions] visually carry' (Alkan, 2016, p. 123).

Media studies are concerned with representation involving several concepts such as environmental issues, the representation of minorities and refugees, as well as religious groups and experiences like death. In media representation, 'meaning is communicated through conventions', which differ from one another depending on the particular platform through which the media is transmitted as well as the format of the media product (Lacey, 1998).

The most common tool in media representation is the use of types and stereotypes. The former concept is derived from the theatre and adapted into new media forms, and it refers to how actors present themselves on stage (or on camera) and, rather than their own individuality, their appearance and behaviour being what defines them; which ultimately creates images in the collective mind (Lacey, 1998; Popa & Gavrilu, 2015).



The modern concept of stereotypes was introduced by Walter Lippman (Ahmad, 2002) and it should be understood as an organisational method, which means that stereotypes work as an organising system that simplifies a high quantity of information that is perceived as chaotic and it is, therefore, simplified through basic concepts and patterns to try to make sense out of it and adjust ourselves (Lippmann, 1965; Shattuc, 1997). Stereotypes are very common in every society and they do not necessarily respond to facts or logic, but they are not, in any sense, random; in fact, stereotypes reflect a society's projection upon the world, its position towards values and ideologies, and its ethics (Lippmann, 1965).

One example of a popular stereotype successfully used within media products is the 'dumb blonde' stereotype. On the one hand, there is no logic to it, since hair colour is not related in any way to intelligence, and, on the other hand, it exposes collective values of the society which portrays and perpetrates it – since blondeness is usually related to attractiveness, and a woman sexually attractive and intelligent could be dominant, which is a feature ideologically assigned to men, the basic reaction is to suppress the intelligent trait, and, ultimately, inhibit the potential dominance (Lacey, 1998). Another reason fuelling this stereotype may rely on the fact that precisely because being blonde is seen as an asset on Western societies, that entails a societal advantage that may put the interest in education and training on a second level for some people (Frank, 2007), both from the perspective of the person who is regarded as attractive as well as those who found her attractive.

The problem that some stereotypes imply, like the one presented in the previous paragraph, is that some individuals are discriminated because of them since stereotypes are consensually shared by members of a society and they affect a community of people in a common way (Stangor & Schaller, 1996). Stereotypical images affect people's beliefs and expectations regarding the stereotyped groups, which are linked to social roles and power inequalities (Prentice & Carranza, 2002).

The creation or reinforcement of stereotypes through media texts is in part due to the veracity of these texts, even the fictional programmes, in which writers aim for 'suspension of disbelief'; meaning that they seek narratives that make

audiences believe what they are watching even if it is not connected to rationality (Linn, 2003). This is to say that media texts help build up certain stereotypes due to the credibility that these productions present to the audience and the narrative constructions in which they operate.

Several types of stereotypes can be found in the media, from ethnic, racial, gender, and age-related stereotypes, to physical, sexual and religious conventions (Lester & Ross, 2003). In this project, gender representation in general, including its aspect related to gender stereotypes, is addressed and reviewed from a historical and conceptual perspective that allows for a better understanding of how gender has been traditionally depicted in media texts and what expectations are to be met.

### 2.1.2. Gender representation in the media

The field of research that is concerned with gender representation is gender and feminist media studies. Although distinctions between both fields have been made, with gender studies being more inclined to an individual perspective and feminist studies being associated with a political agenda, both gender and feminist media studies share lines of research (such as the study of representation and gender roles in the media) and their history overlap (Mendes & Carter, 2008), hence, for the purpose of this investigation, the origin of this line of research is placed within both perspectives while acknowledging their differences and similarities

This field was developed during the 1970s along with political concerns regarding gender equality, which took place within the second-wave feminism in both Europe and the United States. In this context, mass media products were regarded as a tool to discriminate women by trivialising their issues or objectifying their bodies (Capecchi, 2014; Kramarae & Spender, 2004; Mendes & Carter, 2008). The emergence of feminist media studies was stimulated by the need to understand how the images on media platforms evoked discrimination or inequality (Popa & Gavriliu, 2015). The essence of this line of research consists on the analysis of the relationship between women's reality and experiences and the cultural representation that is depicted in media texts (Cragin, 2010).

At the early stage of this research interest, the main concern was to analyse how women were being depicted in mass media and especially on television since scholars had the feeling that they were being underrepresented in a medium that is considered a more feminine media because of its place within the home space (Summergrad, 2016). One of the main forms of media content that was firstly analysed was television advertising, comparing the portrayal of women with the representation of men, as well as with women's status in social reality (Capecchi, 2014). The main conclusion drawn from several primary, but also contemporary research is that stereotypical and even degrading representations of women were (and sometimes they still are) often depicted in commercials basing their content on stereotypes, sex submission and sexist humour (Fallis, 2013; Ganahl et al., 2003; Ogletree et al., 1990; J. T. Wood, 1994); although the current trend is more aligned with representing women as empowered subjects (Alkan, 2016). Analysis of advertisements have also put into perspective gender along with the product that is being advertised, and while there is a distinction between feminine products or brands, those which are considered gender-neutral are usually advertised by men, since females are not reticent to buy these products, whereas men would hesitate more if they associate the product with femininity (Holladay, 2010). More recent studies prove that, despite the aforementioned trend, gender stereotypes are still portrayed in this media form around the world (Matthes et al., 2016); which is a contradiction that ultimately creates a problematic understanding of the image of women (Capecchi, 2014).

Another aspect of gender representation that has been highlighted within television studies since an early stage is the fact that elder men are more accepted appearing on-screen than portrayals of women of the same age (Vernon et al., 1991). In fact, as women mature and become older, they seem to 'disappear from the public sphere and effectively become invisible' (Anderson Wagner, 2017, p. 141). This concern prevails today, as though women are dismissed from the media landscape as they age (Popa & Gavrilu, 2015), which seems to send the message that 'women are only valuable when they are young' (Prieler et al., 2011, p. 412).

The concern of how women, and later on within the field also men, are depicted within not only advertisements but overall media and media texts, has been addressed in terms of presence and the role that they portray. This has also been explained using the terms of recognition and respect. When analysing the recognition of a character of a participant, the analysis is concerned with the number of women or frequency of appearance, this is, the explicit presence of women on screen, while the term respect is used to determine the type and relevance of the role in which the person is represented (Signorielli & Bacue, 1999).

The analysis of media texts including gender and feminist perspectives is based on the conviction that media representation is important and it shapes society's behaviour and the main goal of this line of research is understanding how images and cultural constructions are connected to particular social dimensions and issues, such as inequality or the domination of certain representations over others (Gill, 2007a).

The preferred methodology techniques during the early years of scholarship were quantitative analyses that allowed for an objective point of view that aimed to highlight the disparity in representation to demand social equality. Within feminist media studies, both the presence and visibility of participants have always been a central and organizational category, not only regarding the number of male and female characters or participants that quantitatively appeared in the media, but also qualitatively, observing what type of representations were more visible (white actors, wives, women as sexual objects) on different media productions (Brunsdon & Spigel, 2008).

Focusing on the particular case of television, the medium expands its consumption during the 1970s, when the second feminist wave is taking place, which causes female representation on the screen to be more diverse because producers take into consideration the importance of female viewers, although it is not until years later that television representation system catches up with real-life roles taken up by women, as well as their interests and demands (Hilmes, 2010). This diversification of roles intensifies in the 1980s with more productions portraying working women and new anxieties and preoccupations related to gender (Arthurs, 2003; Fallis, 2013; Marshall, 2007), although these female

characters were still underrepresented and holding lower power positions than men (Elasmar et al., 1999).

In its origins, due to the domestic dimension within which television was perceived, as well as the rise of the medium concurring with the second-wave feminism movement vindicating the position of women within society, feminist media studies were concerned with femininity and female issues and representation (Feasey, 2008). However, this field of study experiences a shift in the focus of its research. It is also in this decade, the 1980s, that gender and feminist media scholars, which until now were mainly focused on women and the portrayal of female roles, begin to manifest interest in the ways that men, male roles and masculinity were being represented on screen, as well as the comparison between both sexes (Mendes & Carter, 2008). This is the approach that is followed in this research, comparing male and female roles and positions regarding late-night television talk shows, since masculinity is determined by the cultural context as is femininity, and the representation of male subjects is open to being questioned in the same way as female portrayals (Feasey, 2008).

To study and analyse gender representation in the media, several methodological tools have been developed since the origins of this line of research. These methodologies are diverse, from content analysis, used in one of the first projects studying female representation in advertising in the United States, to the semiotic and ideological analysis that flourished in the 1970s (Gill, 2007a). Textual analysis, audience research projects, the depiction of gender roles and characters, the feminist discourse of productions, as well as institutional, narrative and ideological studies are also principal approaches to analysing gender representation on the screen (Brunsdon & Spigel, 2008, p. 12; Lotz, 2001).

Besides revealing what on-screen representations mean to society, how they are perceived among the viewers, as well as developing different methodologies to study them, feminist media studies have also worked to challenge and broaden the meaning of what is considered political and vanish the strict line dividing the public and private spheres where females are dismissed to the private and domestic realm while men dominate the public and political scope (Brunsdon & Spigel, 2008). In the particular case of television,

the medium defies the rigid separation of the public and the private, since it has a place in the intimacy of the home but serves as a public forum (Lunt & Stenner, 2005). In academic works, there have been several authors that have emphasised the fluidity of the spheres, coining new concepts such as ‘the social’ (Arendt, 1958), and arguing how the public and the private are permeable spheres and the strict separation of the two realms is not a static truth, especially in the digital era (Hansen, 1987; Kurtz, 2007; Youngs, 2009). This complex relation between television content and the public and private spheres is of special interest when discussing gender since it is part of the structural dimension of the realms, where organizational and macro forces are found (Hansen, 1987).

## 2.2. Postfeminist Context and Fourth-Wave Feminism

Contemporary feminist theory is a complex field that can be approached from very different perspectives (questioning the binary gender system, queer theory, studies of sexuality). It can also be a very controversial field since most of the terms can be perceived as confusing and bear one meaning and its opposite simultaneously (Lotz, 2001). For example, some scholars see female objectification as a denigration for women and a consequence of the ‘male gaze’ (Karsay et al., 2018; Mulvey, 1975) while other scholars believe that there are texts showing women as sexual subjects (as opposed to objects) which are a depiction of sexual freedom and female empowerment (Arthurs, 2004; A. Evans et al., 2010).

These debates and theoretical confusions happening within gender and feminist theory support social concerns that depend upon cultural, temporal and geographical context. Considering this, feminist approaches and the explanation of the feminist movement and its main characteristics are crucial to understanding gender and feminist theory and academic work. Explaining and describing the context in which this project is being carried out and, especially, its relationship with the media and media texts is the focus of this section.

To do so, the term ‘postfeminism’ must be explained, as well as how it has influenced the study of media productions since it is considered a new analytical sensibility (Gill, 2007b) that is necessary to address to analyse media

programmes. It is necessary to insist on the contestation and oppositional debates that the terms 'postfeminism' and 'third wave' create in academic and social life, which intensify in the field of media studies, where some of the most extensive theoretical examinations of postfeminism can be found (Lotz, 2001).

Currently, several scholars have identified what they refer to as the most recent wave of feminism, the fourth part of the movement, distinctive for its online activity and the use of social media and social platforms as political tools and means to create a feminist community and generate debates (Cochrane, 2013; Munro, 2013; N. Rivers, 2017).

Before distinguishing the different feminist waves and each of their characteristics, it is important to note that these different periods are part of the same socio-political movement despite their differences and distinctive characteristics. The feminist movement seeks the 'social, political and economic equality of the sexes' (Ngozi Adichie, 2012), hence, we can distinguish particular waves within the 'oceanography' of the movement, a term coined by Siegel (2007) to symbolise that each one of the feminist waves expands on the one that preceded it rather than completely breaking with what was established in the prior waves, and all of the periods share important elements and vindications. This is best reflected by stating that 'feminism is evolutionary as well as revolutionary' (Kinser, 2004, p. 127).

There have been important developments to feminism made from different countries and national contexts, such as British and American psychoanalysis or French philosophy. This research is carried out within a transnational context, which implies different specific cultural contexts. Nonetheless, identification of similarities in the perspectives on feminism and postfeminism is possible across different cultures, since the labels used in English-speaking countries are useful when considering feminism as a global movement and media texts reaching beyond their national boundaries (Lotz, 2001).

Building on this, Lotz (2001) defends using contributions to feminism made from different countries when studying representation in the United States by arguing that 'regardless of specific national experiences and feminist histories, exploring other understandings of postfeminism can be useful in explaining emerging US

representational phenomena and in facilitating conversations outside of a US context.' Therefore, in this section, an understanding of feminism as a global movement with shared vindications and characteristics is exposed.

To explain the current context, it is necessary to address the concept of postfeminism. The term 'postfeminism' can be traced back to the 1920s press, where it was used to highlight feminist progress but with a negative connotation, using it to express that feminism was no longer needed (Lotz, 2001). The term re-emerges and achieves its full potential, as it is understood and utilised in contemporary research, after the second wave of feminism, which sought equal rights for all people regardless of their gender as well as the end of gender roles' oppression; although it is true that it was mostly understood and developed from a white and middle-class understanding of feminism (A. Brooks, 1997; Gill, 2007a). It is mandatory, then, to explain second-wave feminism, which originates in the 1960s and expands its presence considerably during the 1970s. This wave mainly demands equal educational opportunities, labour equality, reproductive rights (access to birth control, legal and safe abortion), and a higher female representation in institutions traditionally dominated by men (Kay, 2015; Looft, 2017).

The history of second-wave feminism can be explained as a three-act play. In the first act, feminists acquire a more radical discourse to expose gender inequality and sexism while insisting on the motto 'the personal is political', followed by the second act where political action takes the centre of attention which, finally, leads into the third act of the movement, where feminist criticism is incorporated into institutional life, such as the inclusion of gender perspective in institutions and courtrooms (Fraser, 2013).

During the second wave of feminism, media had a central role, so the vindications of feminists also included the re-examination of media products. Brooks (1997) highlighted that,

Second-wave feminist interventions sought to investigate the way in which patriarchal ideology and the social formation of the patriarchal society was sustained through media and filmic discourses. Feminist theorists and practitioners have been interested in the tensions between



classical Hollywood cinema and independent cinema; in the intersection of debates in the area of feminism and psychoanalytic theory and in the potential for challenges to traditional dominant discourses in the areas of filmic texts and spectatorship, particularly in the context of viewing pleasures and 'resisting' pleasures. The emergence of a feminist scholarship around media and film theory has challenged traditional film canons and modes of production (p. 163).

All the demands that are requested during this period of the feminist movement are still present in postfeminist culture, also known as third-wave feminism, but this most recent period incorporates intersectionality into its perspective and needs, which is explained in the following paragraphs. This is a significant difference from second-wave feminism, which was led by mostly white middle-class women (Cochrane, 2013).

Postfeminism is an answer to a new social context and circumstances that are part of a feminist political and critical project (Brunsdon & Spigel, 2008). This new wave responds to the needs of articulation of a new generation and range of specific contemporary circumstances (Kinser, 2004). Although several concepts can be addressed to define postfeminism, there is no definite agreement on a unique valid meaning of the term and, as it happened before with terms such as 'postmodernism', it is used to describe several meanings. Postfeminism can be found referring to a theoretical position, to a particular type of feminism which appears after second-wave feminism, or a political position that is usually considered one of regression or setback (Gill, 2007b)

Postfeminism or third-wave feminism intensifies in the 1980s and with the first mentions to intersectionality (Kinser, 2004), this is, the idea that different factors of inequality converge, such as categories of age, class and race or ethnicity (Cragin, 2010; Ferguson, 2017; Jacobs et al., 2015). Intersectionality can be considered one of the most relevant accomplishments of feminist theory since it allows for an open and critical approach to power from different perspectives (Ferguson, 2017).

Both terms, postfeminism and third-wave feminism, are usually used as synonyms, however, advocates of making a distinction between both concepts talk about 'postfeminism' as a pejorative term, as a movement which diminishes and attacks second-wave achievements and which has lesser political ambition than what they consider third-wave feminism (Genz & Brabon, 2009; Heywood & Drake, 1997). On the other hand, the arguments for using postfeminism and third wave indistinctly relies on the plurality of feminist positions and perspectives, as well as the different expressions of the personal and the political; which makes imperative rearticulating postfeminism as third wave (Braithwaite, 2002).

Within the framework of this research, both terms are used equally, as synonyms. This choice has been taken considering that both of them happen at the same time and both are used to claim and defend common interests, such as the intersectionality of feminism, the criticism of cultural products, a more individualistic turn, the distinction of several feminisms, and the interest in sexuality and popular culture (Genz & Brabon, 2009; McRobbie, 2014; Munro, 2013). Hence, making a distinction between both terms would originate confusion rather than clarification. Using postfeminist as a descriptor rather than a negative term is useful for identifying and analysing 'recent shifts in female representations and ideas about feminism' (Lotz, 2001, p. 109).

Third-wave feminism or postfeminism constitutes a new line of action within the feminist movement that differentiates itself from its predecessor, the feminism of the second wave, in terms of diversity within the movement and its claims, since it takes into account racial and class discriminations and how race and ethnicity are defined in popular culture consuming products (Springer, 2007). It marks 'a shift from debates around equality to debates around difference' (A. Brooks, 1997, p. 4). One of this debates around difference can be found in the importance that the concept of intersectionality is given in this wave, where there is a new awareness about how ethnicity, class, sexuality and age, among others, are relevant and unavoidable characteristics when building a feminist discourse and consciousness since they affect directly to the creation of relations of power, as well as the representation of different perspectives of female experiences and opportunities (Lotz, 2001).

Queer theory, as well as gender fluid and non-binary theories, are also developed during this third wave (Munro, 2013). The binary system where people identify with either one out of the two only possible genders, male or female, is questioned, along with the heteronormativity of political movements, media texts, and society; and gender is considered more a 'performance' than a fixed concept (J. Butler, 1990).

Another distinctive characteristic of this new feminist paradigm is the turn to a more individualistic discourse build on key concepts such as 'choice' and 'empowerment' (McRobbie, 2009). For instance, experiences of gender violence or racist discrimination, usually treated as a social problem, are now more widely considered a personal matter, arguing that our acts and experiences are the results of a personal choice, turning around the motto 'the personal is political' (Gill, 2007b).

Finally, another characteristic of this feminist wave is the intensification of the struggles in which feminism has been framed in, defining it as a complex and sometimes contradictory movement where two opposite lines of thinking coexist at once. These struggles existed before, but the renegotiation and the use of postfeminist irony when addressing these topics cannot be ignored when studying postfeminism and, certainly, postfeminist texts (Arthurs, 2003; Lotz, 2001; McRobbie, 2009).

Thus, postfeminism presents itself as a space for debate and as an expansion of second-wave feminism that is part of a political and critical feminist project (Brunsdon & Spigel, 2008). The new perspective that includes the existence of several feminisms is crucial in this new space for discussion and in media culture, as well as the relationship that exists between both elements (Gill, 2007b).

Recently, some authors talk about fourth-wave feminism, characterised by the use of online resources and social platforms to perform feminist activism, as well as creating a feminist community and yet another space for debate (E. Evans & Chamberlain, 2015; Munro, 2013). Moreover, this more recent wave and its idiosyncrasy stimulate new interest in feminist claims and the feminist movement (Cochrane, 2013), especially with online campaigns such as

*#MeToo*, against sexual violence (Andersen, 2018; Mendes et al., 2018) or *#FreeTheNipple*, against female hypersexualization (Grashin, 2017). This wave has also been criticised for stimulating a passive engagement with no real political effects and that create a sense of false participation that makes people who are active on online campaigns content with their action, although it may not affect reality in any manner, which is known as 'slacktivism' (Caldeira & De Ridder, 2017; Munro, 2013).

Fourth-wave feminism can be considered the most recent period of this political movement. However, this project is not framed in a fourth-wave feminist context since this part of the feminist movement is still developing, it is not mutually exclusive regarding postfeminist or third-wave context, and it is necessarily connected to online resources and communities, which is not the focus of this research project. Therefore, third-wave feminism or postfeminism is the most pertinent context for this research since it is concerned with key social issues and gender representation in the media and it has been associated with media and cultural texts rather than online sites and participation.

### 2.3. Main research lines in gender representation

The main lines of research of this scientific social field have focused around two main themes: on one hand, the textual and content analysis of media productions and fiction characters, mainly female ones, and, on the other hand, reception and audience analysis, explaining how audiences perceive media programmes and what implications these perceptions have (Brunsdon & Spigel, 2008).

The first of the mentioned focus, textual and content analysis, is still dominant in existing literature, and different lines of research can be distinguished within this approach: gender representation in fiction programmes, gender construction and articulation through repetition, the consolidation of personalities such as Oprah Winfrey and Ellen DeGeneres, and the study of programmes targeted at young female audiences (Brunsdon & Spigel, 2008).

Textual analysis of media products, i.e., studying programmes to understand their narrative structures and elements, subjects discussed, or subjectification and identification processes of the audience emerges during the 1970s and

continues until today (Brunsdon & Spigel, 2008), with greater diversity and a more evolved perspective nowadays than it involved in the decade when it was originated. Despite the great production that can be found in this line of research, there is no agreement on how contemporary media products should be analysed using gender perspective, nor consensus on how to use specific vocabulary, even with the most-used terms like 'objectification', which leads to debate and produces antagonistic opinions (Gill, 2007a). This reflects the struggling and complex nature of feminist media studies, and how important it is to acknowledge previous scholarship and interpretations of concepts when developing research.

Feminist media scholarship originates from the concern of female underrepresentation within different types of media and it originally focused on confronting the absence of women in the media, understanding what it meant and deal with the findings they obtained (Stamp, 2015). As mentioned earlier, this perspective evolved to include both genders within its concerns and it is what it is known today as gender studies, which lead to measure the on-screen presence of male and female agents and establish comparisons amongst them.

Usually, the relevance of gender representation in the media is highly linked with the real experiences of women and how society understand what makes a real woman, which is completely related to images of femininity, since, as early feminist media studies argued, 'it is not clear what a woman is, except through representation' (Brunsdon, 2002, p. 51).

Also, when analysing media texts within a postfeminist context, it is important to take the movement into account as an analytical category. Several components establish the new third-wave feminist discourse and that would be present in postfeminist media texts as a sensibility. One of this components is that femininity should be able to be identified as something physical, showed in a physical or bodily way, rather than a social or structural element, and, also, focus on the subjectivity of objectification, self-discipline, empowerment and an individualistic view of the concept of choice (Gill, 2007b).

Besides, it is worthy of mention what several authors define as 'postfeminist irony', i.e., how conscience about feminism is manifested in the media text and

recurring subjects of feminist theory are explicitly addresses, such as maternity, singleness, or the private and domestic life, all of this to rebuild the discourse from the perspective of choice and individualism rather than something that is imposed (Adriaens & Van Bauwel, 2014; Arthurs, 2003; McRobbie, 2014; N. Rivers, 2017). Postfeminist irony treats feminism as something necessary but already incorporated into contemporary life, which results in feminism being taken for granted. This context leads to the change of perception in feminist representation and discourse since what may be seen as sexist or traditional in the past, is now regarded as a personal, free choice, like the aspiration of Bridget Jones of finding a man (McRobbie, 2009).

This irony is also taking place nowadays in what some authors claim is the most recent part of the feminist movement, the fourth wave. In the example of the *#FreeTheNipple* digital campaign, where advocates of the movement criticise the hypersexualization of the female body and the existing inequalities for addressing male and female sexuality, revealing that showing male nipples and even violent acts are normal in everyday life, while the image of a female breast is an absolute taboo (Grashin, 2017). Detractors of the *#FreeTheNipple* campaign reject this movement because of the distribution of images of female breasts, which ended up in pornographic websites and, instead of fulfilling their activist function, they fed the patriarchy (Rúðólfsdóttir & Jóhannsdóttir, 2018).

Another example of postfeminist irony can be found in a car advertisement where the model Claudia Schiffer undresses herself to go down some stairs. In this case, the model chooses to undress, with no coercion to do so; the potential objectification of the female that feminism strongly rejects is taken into account but only to be rejected and claim this undressing and potential objectification as a personal and free choice (McRobbie, 2014).

In this context, where the study of media texts including gender perspective is subject to different perspectives and even contradictory and ironic positions, several recurrent themes can be identified throughout the academic literature. These themes must be considered when analysing gender representation in media texts.

### 2.3.1. Sexuality

The concept of sexuality was one of the many terms that were challenged with the irruption of postfeminism (A. Brooks, 1997). As illustrated by the *#FreeTheNipple* example, postfeminism is defined by its complexity and dichotomy, which is represented at its highest intensity in the case of the theme of sexuality, which arises mainly two antagonistic positions: on one hand, for some people, it implies the objectification of the female body, which is relegated to be a sexual object to be enjoyed by men and the male gaze (Mulvey, 1975) or women who have interiorised that male gaze and a narcissistic relationship with their bodies (Arthurs, 2003). The discordant stance to this states that, while female objectification is a real problem, not all female sexual manifestations must be objectification, since women are as capable as men of showing their sexuality from a positive place and a position of empowerment (Arthurs, 2003; Attwood, 2007).

In the context of postfeminism, where the movement is defined by the dichotomies integrated into it as well as the celebration of ambivalence, the theory of the male gaze, where women are represented as objects and the subjectivity and desire is articulated by men (Berberick, 2010; Karsay et al., 2018; Mulvey, 1975) is contested by the theory of the female gaze, a strategy where the use of female protagonists and narrative strategies, such as the mockery of machismo, create a subversive representation of power, and women are no longer passive and objectified, but rather they are the subjects articulating female desire and the female gaze (Cooper, 2016; Gamman & Marshment, 1988); 'they look back' (Gamman & Marshment, 1988, p. 15).

Both attitudes can be defended by the same person since they can both be shown in a media text and there is a shade of attitudes in between these two. Feminist theory and feminist media studies force us to consider these two perspectives, which are a perfect example of coexisting discourses within postfeminist popular culture (Arthurs, 2003).

We can also consider the analysis of physical traits and attractiveness as part of the study of sexuality in feminist media studies when it refers to 'attractiveness', especially when analysing female characters. The underrepresentation of

overweight characters and the depiction of the thin female subject as the ideal stereotype, even when she is below the average weight, are well-documented practices in television programming (Berberick, 2010; Fouts & Burggraf, 2000).

Another perspective in which sexuality is addressed regarding feminist media studies is the normalization of attitudes and sexual behaviour, which is concerned with LGTBQ+ representation as well as certain behaviours such as violence. Regarding the first one of these issues, the representation of LGTBQ+ characters and narratives and its rise during the 1990s questioned the heteronormativity that still dominates the small screen (Arthurs, 2004).

Research carried out within this perspective suggest that LGTBQ+ representations within mainstream media products is limited (Pullen, 2014).

Although limited representations result in an unequally visible media production and consumption, contemporary media landscape, where multiple platforms enable more heterogeneous and inclusive portrayals, allows for a new foundation and new possibilities of 'storytelling' that drift from traditional representations (Ng, 2013; Pullen, 2014). These vindications are made in a context of 'posts', postfeminism, post-broadcast (alluding to multiple platforms) and what has been labelled as the post-gay era, that is to say, 'I'm gay, but it doesn't matter' (J. Reed, 2007, p. 19). This last stance, using 'post' to imply that society no longer needs the movement that the prefix precedes, follows a similar dynamic to the one explained when describing postfeminism, and as such, offers a productive space of debate.

Considering the last stance about the normalisation of attitudes and sexual behaviour, regarding violence, sexual violence in the media has been studied as a form of erotic narrative and also how it could possibly affect the statistics of aggression against women and its acceptance (Malamuth & Briere, 1986; Malamuth & Check, 1981). This perspective analyses the representation of a type of violence that is presented as sexy and erotic, which may result problematic when it does not challenge traditional relations of power and dominance and, rather, plays out on anxieties and violence per se (Parikka, 2015).

Hence, several approaches can be followed when studying the representation of sexuality in the media. From the dichotomy of the male and female gaze,



which represents the objectification and empowerment of female sexuality respectively, to the portrayal of what is considered the ideal of beauty and attractiveness, both perspectives have a direct link with the feminist movement and the postfeminist context. Further, within this context of postfeminism, discourses of sexual orientation as well as and practices, such as the representation of the LGBTQ+ collective, and the emergence of the 'sexy violence', have a considerable social impact that should not be disregarded.

### 2.3.2. Masculinities

Although feminist media studies are born and concerned with female representation in the media in its origins, since the 1990s there is a growing interest in how male representations are portrayed and what different types of masculinities viewers are exposed to (Mendes & Carter, 2008). Until that decade, the 1990s, masculinity in the media was not being substantially examined and, therefore, challenged, which resulted in eluding the discussion of the construction of masculinity and the question of its position and role (MacKinnon, 2003).

In contemporary research, men are also seen as a group affected by gender, understanding it as a social construction, and this completely changed the tendency of feminist media studies, which now approach a more inclusive dimension and, instead of focusing exclusively on female roles and female portrayals, now are focused on a more complete gender perspective (Gill, 2007a). The shift to 'gender' as a theoretical object of feminism is an important part of feminist media studies since it was this shift which allowed for the development of concepts such as masculinities, in plural, and hegemonic masculinity (Messerschmidt, 2018).

This line of research within feminist media studies is focused, mainly, in pointing out existing differences in masculinities as well as new portrayals of men, and the lack of diversity in representation of what is considered 'masculine' (Baynon, 2001), as well as developing theoretical ground that explains masculinity as a social construct and as a performance (J. A. Brown, 1999). One example of research developed within this area is the importance of masculinity and its treatment in the media in politics, focusing on party candidates and analysing

variables such as gender presidential candidate descriptions (Conroy, 2015; Trimble et al., 2015).

When describing masculinities, it is important to consider the mainstream representation that dominates the media landscape. The concept of hegemonic masculinity is 'constructed in relation to subordinated masculinities, as well as in relation to women' (Connell, 1987, p. 183). Some traits of hegemonic masculinity are culturally defined masculine qualities, which are those associated with physical strength, which indicates a specific type of masculinity related to action, aggressiveness or violence, ambition and independence, power, as well as heterosexuality and sexual behaviours (J. A. Brown, 2016; Hines, 2012; Messerschmidt, 2018; Salter & Blodgett, 2017).

Related to hegemonic masculinity and 'action-masculinity' (Hines, 2012), the figure of the hero and even the superhero and superhero productions have also demonstrated to be a powerful source of male and masculine references (Holt & Thompson, 2004). Concerning the first of these cases, the male hero, it is important to consider this as one hegemonic articulation of masculinity, since

Despite the postmodern emphasis on heterogeneity that characterises much of the 70s, 80s, and 90s, the hero figure is primarily a male figure; thus, the hero figure is part of the metanarrative of masculinity, defining, as it does, idealised man (Boon, 2005, p. 303).

This type of heroic masculinity is usually portrayed in American productions in two forms, one that emphasises good behaviour, respectability and civic virtues; and another that accentuates rebellion and self-reliance; which results in a final combined form of the man-of-action hero, which is idealised by mass culture (Holt & Thompson, 2004). In this portrayal, the trait of physical strength and the stereotype of 'the man of action' is accentuated, as well as himself as an object of desire, which changes the representation of female sexuality, since the female sexual interest of the hero in the film is accessible to viewers through his desire for her; hence, besides being an object of desire, he as a subject of desire is also explicitly represented (Cook, 1982).

Embracing this type of dominant masculine portrayal can result in the frustration of not being able to achieve all these qualities, that can be defined as almost

superhuman, while rejecting it may entail being labelled by culture as not very manly, which places men in a position of paradox (Boon, 2005).

Superhero sagas do not differ excessively from the figure of the hero and have also been regarded as a source of masculine and masculinity references. In American culture, the figure of the superhero has always represented the culmination of masculinity, because he 'is stronger than anyone, defeats every villain, is always in the right, and gets the girl' (J. A. Brown, 2016, p. 131). In this affirmation, some characteristics have also been highlighted in the figure of the man-of-action hero and include the concept of hegemonic masculinity, which indicates that both portrayals (the hero and the superhero) are part of the dominant media scenario regarding the representation of masculinities. Live-action films starring superheroes and embodying hegemonic masculinity are proving to be an increasingly successful phenomenon in the recent years; even those following a parodic narrative, which is used to broaden the idea of achieving the masculinity ideal even for those men who do not identify with classic superhero traits (J. A. Brown, 2016).

There are other representations of masculinity that have been well-documented and popular, such as the rebel and the breadwinner (Holt & Thompson, 2004). The type of masculinity that depicts men as rebels can be traced back to the American West and are usually portrayed as independent, misunderstood, tragic figures who are nonconformists and, commonly, immature (Holt & Thompson, 2004). Meanwhile, the model of masculinity that represents the breadwinner is that of a man who prioritises work to provide for his family and acts like a rational agent optimising resources for economic stability (Kelan, 2008), which is the result of a traditional patriarchal organization in society. This representation is tied to the American myth of success but its popularity is decreasing due to both the incorporation of women into the workforce, and the instability of contemporary jobs and working landscape (Holt & Thompson, 2004; Kelan, 2008).

These forms or models of masculinity dominate media productions. However, successful media forms with alternative masculinities exist, such as ones portraying the character of 'the nerd' or 'the geek', who has a particular form of masculinity that exists in contraposition to traditional masculinity and usually

rejects it (Salter & Blodgett, 2017). This type of representation is usually accompanied by and in contraposition to characters portraying traditional masculinity or the hypermasculine, which suggests that the high consideration of the hegemonic masculinity is not threatened by this alternate representation (Salter & Blodgett, 2017). Hence, in this media scenario, where the geek is represented as a new type of masculinity, usually associated with technology, hegemonic masculinity is both resisted and reinforced. Both masculinities, the 'techno-masculinity' and the 'action-masculinity' are connected even 'if occasionally antagonistic' (Hines, 2012, p. 51).

Also, during what was deemed as the 'crisis of masculinity' during the 1990s, male representation started to show new sensibilities in masculinity, where traditional tough male depictions were challenged by showing a more sensitive image that was perceived as soft, passive and weak in contrast to its predecessor representation of masculinity; and also enters the conflicting paradox of rejecting hegemonic masculinity (Malin, 2005).

Therefore, masculinities, like femininities, are social constructions that are susceptible to being contested, challenged and redefined. This spectrum of ideas in which masculinity and what a 'proper man' should be usually varied and evolve depending on social beliefs and contemporary trends regarding gender roles, which is why paying attention to male representations on media forms contributes to a better understanding of societies and related media production.

### 2.3.3. Identity

Identity and subjectivity have been themes of interest in when studying gender representation in the media, in the sense of creation and identification of the subject. Reception research centred in media texts is fundamental in understanding the role that media have in society as a whole as well as the construction of individual identity. In this sense, subjectivity is reinforced by narrative elements that can be recognised in the text that viewers are consuming, especially in those which open the door to interactivity, which is the case of the talk show (H. Wood, 2009).

Media representations are important when constructing identity due to the social impact and influence that media agents have on society, especially because of the articulation that particular identifications such as gender, sexual orientation, ethnicity and race, or class, since they can challenge the focus of certain politics (Arthurs, 2004). Media representations are relevant to identity development and social identity gratifications; they are one of the agents of gender socialization (Chodorow, 1999; Ellithorpe & Bleakley, 2016).

Generally, identification and subjectification of media consumer are analysed within reception studies, and it usually implies some level of an interdisciplinary approach that converge with some of the research lines that are discussed in this sections, such as the use of violence in the media (Lin, 2013), the study of traditional gender and role stereotypes and their prevalence, as well as including theories of ideology and a psychoanalytical approach (L van Zoonen, 1994). The concept of 'identification' is strongly linked to the field of psychoanalysis since it has its origin in the work of Freud and Lasswell (W. J. Brown, 2015). Identification is 'one of several possible responses of media audiences to media characters. Identification is an imaginative process through which an audience member assumes the identity, goals, and perspective of a character' (Cohen, 2001, p. 261), he or she becomes one with the character (W. J. Brown, 2015).

In this process of identification, and concerning media texts, one of the possible responses that viewers can adopt is the construction of the fan when the response that the media text creates in the viewer implies a fairly high level of involvement. The fandom and fans individually construct their identity in social and cultural terms by using mass media and mass culture images (Jenkins, 1992).

The concept of intersectionality is in close relationship with identity and identification since the audience can more easily identify with what they are more likely to see on screen; this is, they cannot identify themselves with what they do not perceive or see, which highlights a feeling of invisibility (Arthurs, 2004; Brunsdon & Spigel, 2008; Hopkins & Greenwood, 2013). There are two particularly interesting categories to consider when also framing this identification within feminist media studies, which are age and ethnicity.

On one hand, women are more likely to appear on the screen if they are young and usually disappear from media products as they grow older, which is not an issue for men (Lauzen, 2019; Popa & Gavrilu, 2015; Prieler et al., 2011; Vernon et al., 1991). The media landscape has also traditionally shown an overrepresentation of men, usually presenting two out of three citizens as white, heterosexual men (J. T. Wood, 1994). Although there is a trend instigating this representation gap to be smaller, female characters are still fewer than their male counterparts, younger and ultimately both sexes are mainly represented by white participants (Lauzen, 2019) which leaves out and does not fairly represent different racial or sexually differing groups that are present in our diverse and contemporary society.

There is a consensus on how the multiplicity of media images during recent years, as well as the increasing platforms and methods of accessibility, make mediated personalities powerful agents of social change, both real people and fictional characters (W. J. Brown, 2015). Building a more diverse media landscape can ultimately help towards processes of identity across different societies in a way that improves practices of socialization.

#### 2.3.4. Roles and stereotypes

One of the most recurring research lines in feminist media studies is the one that analyses and explains roles associated with gender. As aforementioned, television and media texts work as an empathy machine to normalise situations and attitudes, and one way of building this 'new normal' and behaviours is through the display of stereotypes. Reality and stereotypes constructed from representations are divided in several traits, such as gender, ethnicity, class, age, or disability, and it is within this contextual frame where exclusions and privileges are mostly created (Popa & Gavrilu, 2015).

Mass media platforms are a highly influential agent in the creation of stereotypes, through which people obtain certain expectations depending on the traits of the person, such as gender; stereotypes may inhibit empathetic attitudes that elude an individual evaluation (Ahmad, 2002). This, along with the fact that the production of stereotypes in mass media, especially in commercial media, seems as unavoidable (Navarro-Beltrá & Llaguno, 2012), reveals the

interest of observing media texts as a source of stereotype creation. It is also noteworthy that gender roles vary and evolve with societies and different decades since stereotypes are bound to the social position and perception of genders (J. Jones, 2018; Prentice & Carranza, 2002; K. Reed, 2013). Popular entertainment, including television, build upon stereotypes and archetypal patterns that are recognisable to viewers and thoughtfully planned by producers and media creators to establish a potential successful show (Kaler, 1990).

When discussing the particular case of gender roles, these are generally associated with the public and private spheres and, therefore, gender media studies are intrinsically designed around these spheres and the distinction between them. It is argued that feminist media studies begin with the formulation of theories about the public and private spheres and the distinction between them (Cavalcante et al., 2017).

The idea of creating social stereotypes based on gender is challenging media representations and requesting more positive and heterogeneous images, especially in television advertising regarding female portrayals (Arthurs, 2004). The dominant portrayals of men as powerful, violent, sexual subjects and women as subordinate, dependent, and sexual objects started to change to more diverse representation in the media during the 1980s, due to the effect of the feminist movement (Arthurs, 2004). However, these new egalitarian gender roles did not remove more archaic stereotypical portrayals, rather, both forms of representation coexisted during that time and are still prevailed to this day (Ganahl et al., 2003; Navarro-Beltrá & Llaguno, 2012).

Gender-related stereotypes can be regarded from different perspectives, such as professional occupation, roles, sexual behaviour, psychological dimensions, social relations, or personal and family life. Regarding these, traditional gender stereotypes are antagonistic for men and women. In the traditional representation of gender roles, men acquire a more active role, constructed within a frame of hegemonic masculinity that has been explained in a previous section of this project. Men are the 'breadwinner', they are bound to their professional life and the public sphere, usually more sociable and depicted within a more professional and social environment, as well as showing more active sexual subjectivity and powerful or dominant positions (J. A. Brown,

2016; Holt & Thompson, 2004; Kelan, 2008; Salter & Blodgett, 2017). Women are constructed in an opposing direction to these traits. They are relegated to the realm of private life, more focused on family and personal or amorous relations than in their professional development, as well as being positioned as passive objects of sexuality (Berberick, 2010; Kumari & Joshi, 2015). One point of coincidence in their representation is the heteronormativity where all of these dimensions take place, a hegemonic arrangement that disrupts media representations when it is used as a tool of resistance (Kay, 2015; Reinhard & Olson, 2017; Sender, 2012).

Nonetheless, these representations have been challenged especially since the 1980s with wider representations of male and female roles in the media, notably in the case of women. In the 1980s, the image of the 'new woman', which had its precedent in the character portrayed by Mary Tyler Moore in the successful sitcom *The Mary Tyler Moore Show* (1970-1977), emerges in media texts (Lotz, 2001). In this show, the representation of the female protagonist challenges traditional female traditional portrayals, since the main character is depicted as an independent, single woman focused on her career, abandoning the domestic situations and main narrative lines where female characters were bound to the space of the home (Dow, 1996). This rare representation of a non-traditional female main character is more common in the 1980s, where 'several prime-time programmes featured female leads in take-charge roles rather than in their usual embourgeoised family roles' (Deming, 1992, p. 203).

Although some productions created during the 1970s and 1980s do show new progressive representations of women, there are still traces of the affirmation of patriarchal values and usually 'new women' turn to a more traditional depiction (Deming, 1992; Rabinovitz, 1989). Hence, although new representations are demanded and developed during these decades, they operate within a hegemonic and traditional structure of gender roles.

This 'new woman' image is intensified during the 1990s with the representation of working women or working mothers who try to achieve a balanced work-family life, the theme of distressed working mothers (Motro & Vanneman, 2015), as well as single or divorced woman such as the 'emerging woman' of *One Day At A Time* (Dow, 1996). It is important to consider these stereotypes within a



postfeminist context, which, as explained, helps incorporate and naturalise certain feminist claims and aspects (Springer, 2007), which is, on one hand, crucial to demand social, political and economic gender equality, but, on the other hand, threatens to turn feminism into a common sense that is deemed as no longer needed or even rejected (McRobbie, 2009). This latter position is reflected in media texts when showing conscience about gender representation and pre-existing stereotypes, as it happens, for instance, in the television show *Sex and the City* in relation with the single state of the women protagonists and the inherent female aspiration of getting married (Arthurs, 2003). This contradiction, which is manifest in the example with the empowerment of single women while their ambition to be married is at the centre of the narration, is usual in postfeminist texts. Postfeminism, on a cultural level, has been defined as a new sensibility and conscience that emerges with greater frequency in films, television programmes, advertised products and more media texts as well as in the analysis and study of these texts (Gill, 2007b).

Regarding this dimension, the occupational roles of women is an important component of their on-screen representation, since it is a position that strongly differs from their traditional depiction, in which they were placed in the home. Although male roles start to gain social and academic attention during this decade, the occupational-related roles are not analysed individually but rather as used as a contrast to illustrate the position of female occupational roles, since men have traditionally dominated the public sphere and work-related roles while women and ethnic minorities had to challenge established values to access the labour market (Jacobs et al., 2015). Within this frame of reference of the working woman, one that stands out is that of the superwoman in a figurative sense, the 'having-it-all' woman who combines, or yearns to successfully combine, her working career and her personal life (Elliott, 1980; Moseley & Read, 2002).

Analysing occupational roles in the media along with the gender of the person or character is important because it helps determine which socialization models are being exposed and made visible (García-Muñoz et al., 2012). Although portrayals change over time, main findings show that the labour landscape is predominantly masculine and that it reinforces traditional stereotypes and

hegemonic images of masculinity and femininity, with women being more likely to be shown in a romantic narrative and personal-life-focus and men being depicted more likely tied to occupational roles (Bucciferro, 2012; Coltrane & Adams, 1997; Jacobs et al., 2015).

These hegemonic representations seem to transcend different media forms despite them being defied, with conflict, by other contestant portrayals such as the 'unruly woman' (Rowe, 1995), heroines and tough female characters who display traditionally male attributes such as physical strength (Ang, 2008), alternate masculinities such as the nerd (Cheng, 1999; Salter & Blodgett, 2017), the sensitive 'soft' man (MacKinnon, 2003), or homosexuality (Connell & Messerschmidt, 2005). This is to say, there are new trends in representation challenging traditional stereotypes such as representations of empowered women challenging the hegemonic of the traditional representation of women as more passive and dependent than men (Alkan, 2016).

Although these alternative representations are numerous, there seems to be a dominance of hegemonic portrayals which tendency is to turn to more traditional gender roles. Women are still underrepresented and showed in a familiar or romantic narrative even when they have a job, while men dominate the public sphere and are presented in a hegemonic way and powerful or relevant positions.

Nowadays, feminist media history is the branch of media studies that is growing the fastest (Curran, 2009), although there are some scarcities to be filled within the field. For instance, Ahmad (2002) points out to a deficit of studies that compare gender roles transculturally, which is something addressed in this research.

This thesis is built upon previous feminist media projects that have included gender perspective, as well as existing literature connecting this perspective with talk show programmes, which has been addressed mostly regarding daytime television talk shows. All of this is of use to understand how gender is portrayed in prime time and late-night television talk shows, and to analyse if hegemonic portrayals are being perpetrated or challenged in this media form.



### **3. GENDER AND TALK SHOWS**

As can be observed throughout this review of previous literature, debates around gender and media forms have been canalised in several ways and studied in several media platforms. Television is one of them. When gender media studies expanded its line of research to include television production, special attention was paid to the conventions of certain popular television genres, since these are the ones that reproduce the status quo and have more capacity of transformation (Arthurs, 2004).

Considering the remarks made in the preceding section explaining the popularity of television talk shows, and, notably, of late-night television programmes, it is justified that academic attention in the field of gender media studies also turned to the television talk show. However, the research carried out including these two concepts (gender and the talk show genre) focused mainly on a reception point of view, as well as the content of daytime television talk show programmes, with much less acknowledgement of how prime-time and late-night television talk shows portrayed gender representation (Mittell, 2004; Summergrad, 2016). It is true, however, that there have been some specific gender stereotypes identified within the talk show genre, in line with traditional gender stereotypes, such as men being more likely to be presented as experts, appearing on-screen when they are older, which is much less common for women, and discussing themes related to the public sphere while women talk more about private matters (Hetsroni & Lowenstein, 2014).

Talk shows are, in fact, a very productive television genre for assessing gender representation, and more particularly postfeminist intersectionality, due to its performativity as well as its mediated and self-presentation nature when it comes to guest participation (Priest, 1995).

In the next section, prior research incorporating gender perspective on television talk shows is addressed, particularly discussing the reception or audience approach, the theoretical remarks made within feminism when studying the television talk shows, and, notably, how the television talk show genre seems to be strongly defined by gender. Finally, the contemporary situation is discussed, highlighting some key female figures of the late-night

television talk show and assessing the current situation, which demands attention to the lack of female representation on late-night programmes.

### 3.1. The audience of television talk shows

Audience studies shape and preserve 'cultural hierarchies and categories of social identity, such include a wide variety of topics, from the process and techniques of reception in diverse media forms and platforms, to the study of a group of people regarding their media consumption and experience, to the fandom phenomena (Sullivan, 2013). Audience research projects have studied viewers as an analytic object to assess, on the one hand, their profiles and perception of programmes, and, on the other hand, 'how television genres play a crucial role in forming and maintaining cultural hierarchies and categories of social identity, such as gender, age, and racial difference' (Mittell, 2004, p. xvi). Regarding this second remark, the particular case of the television talk show is appealing from an audience research perspective because the genre 'offers a particularly rich case study in linking identity and taste' (Mittell, 2004, p. 103), which opens a line of analysis in the social dimension of audience research regarding processes of identification, particularly interesting for feminist media studies as well.

Within the line of research of this thesis, feminist media studies, audience research is a prolific area, although it tends to focus on the female gender rather than on male viewers because of the notorious role that women have commonly played as audiences since females have traditionally been equated with the consumption of media rather than with production (Tortajada et al., 2017). Feminist media studies have studied more profoundly some genres regarded as 'gynocentric' and specifically targeted at female viewers, such as soap operas and melodramas, which successfully enjoyed amongst women due to the 'construction of narratives motivated by female desires and processes of spectator identification governed by female point of view (Kuhn, 2008). These genres, considered female, 'prompt questions related to representation and cultural production' (Kuhn, 2008, p. 225) than enrich feminist media studies regarding and beyond audience research and the political perspective. This is the case of the daytime television talk show, considered female due to its emotional content (Shattuc, 1997; H. Wood, 2009).

When focusing on the specific audience of talk shows, there is a discernible disparity amongst the formats or subgenres that the talk show may adopt, and, therefore, several audiences can be addressed and analysed. The dominant line of research within this approach is the study and analysis of audiences of daytime television talk shows, using gender perspective to carry out the analysis. The programmes included in the daytime television slot are the preferred ones to use as a sample for the studies in audience research, because, in general, the specific content of audience participation programmes like this one offered a new territory of investigation on reception studies in its early years, as well as a debate on private and public entertainment and female leisure (Cassidy, 2008). When studying the audience within a feminist media research perspective, the attention given to daytime television talk shows is understood due to its strong association with femininity. The emotional dimension of this format has created a strong association with femininity, which ultimately results in classifying these programmes as belonging to the private sphere (H. Wood, 2009), highly associated with women.

Audience research including gender perspective has established that this emotional dimension is precisely the main motivation for daytime talk show viewers to tune in; when choosing these programmes, they are seeking personal discussions (relationships, conflicts, problems) to be addressed, as well as expecting to be entertained by what they consider realistic conversations and discussions (Rubin & Step, 1997). Although daytime television talk shows are perceived as a 'feminised' genre, when exploring viewing motives in viewers, gender does not seem to make a difference (Cress & Rapert, 1996), meaning that women and men consume these programmes seeking similar gratifications. However, it has been assessed that despite daytime talk shows usually showing a heterogeneous scenario on the on-set audience, women stand out as the main public. The programmes present viewers as a diverse group, including women and men as part of their audience, but there are almost twice as many women as there are male viewers when it comes to the daytime version of the television talk (S. M. Livingstone & Lunt, 1994), which also justifies the academic attention received from feminist media scholars.

The profile of audience members of television talk shows, particularly daytime programmes, includes an attitude of being active. Rather than being passive agents, television talk shows have always encouraged audience participation, both regarding on-set audience and home viewers and this has increased during the years both directly in the traditional form of consumption (with sections aimed at the on-set audience), and using new platforms such as social networks, encouraging social television practices amongst audiences and user interaction (Genzer, 2012).

Another main interest of audience studies within feminist media research is concerned with the process of identification that viewers go through. Scholars have studied the identification of women with melodramatic fictional characters, either traditional or those with 'positive' representations such as powerful women (Ang, 2008), as well as identification related to their context and setting (Mankekar, 2008) or, as mentioned before, through narratives that are motivated by female desire (Kuhn, 2008).

In line with this approach, several studies have highlighted the reception of daytime talk shows and the process of identification of viewers of these programmes, mostly focusing on women, because they have been traditionally considered the target audience for daytime television.

While the on-set audience is studied from a profiling point of view and also analysing their participative role, audience research regarding viewers of daytime talk shows who are watching the programme at home is concerned with the process of identity and identification. The concept of identification has been articulated in association with the concept of gender most notoriously in Judith Butler's work '*Gender trouble*', from a theoretical perspective on feminist and gender studies addressing the binary gender system, identity, and sex as well as language and power (J. Butler, 1990). However, in the interest of this study, the concept of identity and identification is approached from a media and communication studies point of view, concerned with the process of media identification.

Identification is a mechanism through which viewers experience the reception of the media products and create individual interpretations taken from the text as if

what they saw on screen affected them (Cohen, 2001). In the particular case of talk shows, these processes take place considering the potential interactivity of these programmes, which allows for a dialogic relationship between the viewer and the programme, in which the response of the female viewer develops through self-reflexivity seeking the construction of identity and individuality (H. Wood, 2009). Viewers of daytime television talk shows are offered a wide range of representations and plural identities (Petkanas, 2014), which may facilitate prompting the question of identification. Likewise, the emotional dimension of daytime talk show programmes, which is associated to questions of identification and the creation of self-identity (Lunt & Stenner, 2005), may also trigger viewers to experience the identification process. The reflexive production of self and the subjectivity is accomplished while the programme is being aired, and it is particularly solid in the case of the daytime television talk show because of the singularities of the genre in terms of discourse and communicative functions of the programme, where women's voices ask questions, reformulate statements and position themselves within a point of view (H. Wood, 2009).

Late-night television talk shows present a completely different scenario when including an analysis of their viewers. Audience research studies concerned with this format rather consider its political content as its main value, as well as the correlation that exists between the political point of view expressed by the programme and that of the viewer (Larris, 2005). In this case, the main focus is to assess the political implication of viewers, motives for viewing the programmes and how educational they might be for the audience (Feldman & Goldthwaite Young, 2008; Hollander, 2010; Ortells Badenes, 2011).

The interest in studying how viewers react to or are politically influenced by late-night programmes relies on the usually high political content of these shows itself, and, more particularly, the fact that candidates use talk shows as part of their electoral campaign circuit (M. A. Baum, 2005; Parkin, 2014). These studies mainly agree on the fact that late-night talk shows are indeed a potentially strong influence for audiences regarding political content, both for keeping up to date with political news and content in less serious form than traditional news offer, as well as for deciding their vote (Hollander, 2010; Niven et al., 2003).



Also related to audience research and television talk shows, the study of audiences has suggested that depending on the format, some talk shows airing during the daytime slot are perceived by the audience as trashy and lower quality while late-night television talk programmes enjoy of a higher and better reputation (Mittell, 2004).

In general, the audience of the television talk show can be studied from different perspectives related to gender media studies, and two main lines of research are on the focal point: profiling and studying audience's practices and participation, and the process of identification that viewers go through, both lines analysed extensively focused on the daytime television talk show. It is also noteworthy that, when given a voice, audience members emphasise the complexity of the genre and acknowledge its variety of formats, as well as identifying particular qualities associated with each one of them.

### 3.2. Talk Show Programmes and Feminism

Although this thesis is not centred around feminism nor is one of our goals to analyse the feminist content on prime-time and late-night television talk shows, when associating television talk shows and gender, it is significant to discuss, even if briefly, the existing relationship of this television genre and the feminist movement, which has already been addressed by scholars (once again, particularly regarding daytime programmes for similar reasons as the aforementioned in the previous section).

Firstly, it is necessary to address a false and problematic connection that is usually made between feminism and femininity or what is considered female (Kay, 2015). It is important to differentiate both terms and understand that they are not synonyms nor directly linked. While 'femininity' is part of the social construction of 'gender', meaning what is considered masculine and feminine and everything in between, 'feminism' is a movement that demands social, political and economic equality of the sexes (Ngozi Adichie, 2012).

Feminism has always had an indivisible relationship with television since the origins of the medium and it has highly influenced the television talk show (Kay, 2015), especially when considering one of its formats or subgenres, the daytime television talk show, which illustrates the slogan of the movement 'the personal

is political', and has been highly associated with femininity and the female viewer (H. Wood, 2009).

The focus and relationship that is established between feminism and daytime television talk shows exist, in part, due to the assumption of considering these programmes 'feminine'. Feminist media studies firstly focused on what was considered as 'women's genres' in media production in the early years of developing scholarship (Cragin, 2010), which put this form of the talk show, along with some other genres and formats, at the top of the list for researchers. In the early years of feminist and gender media studies, Western feminism was defining itself with the slogan 'the personal is political', highlighting the importance of the individual experience as well as the need to understand it within a social framework (Brunsdon, 2002), which essentially guides the narrative of issue-oriented daytime television talk shows. This embodiment of the slogan of second-wave feminism in a commercialised form of a television programme makes the personal public or political, at least in the sense that the discussion is made visible and available (Gamson, 1999).

The existing relationship between the television talk show and feminism is a complex one (Shattuc, 1997), especially when talking about the aforementioned format, the daytime television programmes. One could argue that the main objective of daytime television talk shows is raising the self-esteem, confidence and identity of women through collective feminine experience, which is influenced by the feminist movement, as well as using the consciousness-raising group as a democratic forum, where women from different social contexts can share their experiences, claim power and empower each other (Shattuc, 1997). Furthermore, television talk shows are a form of popular culture that can be regarded as an emerging feminist public sphere where women 'can engage as members of the public and as cultural citizens' (Cheema, 2018, p. 254), not only in the Western culture where the dynamics of making the private available in public debate was highly successful but also in other cultures and countries where female oppression may be stronger due to increasing conservative practices such as Pakistan (Cheema, 2018).

In this sense, daytime television talk shows are capable of being perceived as feminist because they give voice to female participants, allowing women to

speak and share their experiences; however, despite their potential feminist approach, these programmes do not take a clear stand on the empowerment of women. Rather, to know whether television talk shows are feminist, it is necessary to study how gender representation is addressed, how they are contextualised, and how the discussed subjects are received by the audience (Shattuc, 1997; Wetschanow, 1999). It is also sensible to consider that television programmes, including the talk show, are broadcast in commercially-driven media, hence, feminist messages and agendas that are shown or suggested on-screen are carefully tested and subjected to parameters of the target audience and editorial policy (Cheema, 2018).

Another characteristic that may prompt the association of daytime television talk shows and feminism is that both share a probable motivation or desire: being part of a community (Davis, 1999). The action of sharing experiences and creating and participating in consciousness-raising groups are key elements that make a connection between feminism and daytime talk shows (Davis, 1999; Shattuc, 1997).

The feminist potential of television talk shows can also be understood as a previous step of real feminist change, where women are allowed to talk and be relevant in the 'official public sphere' that is television, what consequently would lead to social and political changes and even a new form of understanding the public sphere as feminist (Kay, 2015). Daytime television talk shows, by addressing emotional and private matters, turn personal matters that were traditionally relegated to the private sphere to the public one and into real political subjects (Wetschanow, 1999), which ultimately contributes to the feminist agenda. Nonetheless, it could also be argued that television talk shows are programmes produced for women, thinking of women as the most suitable target group; which means that this can be the reason for female participants to be at the front line of narratives and performances of the programme rather than feminist awareness. If there is no real feminist consciousness, it is more probable that these productions replicate traditional and restrictive gender stereotypes than contribute to real social change (Wetschanow, 1999).

Due to the feminist potential of daytime television talk shows, these two concepts are sometimes associated and brought together; however, there is no

guarantee that these programmes empower women or are a feminist tool in any sense, hence it would be speculative to affirm otherwise. Further analysis is needed to assess whether a talk show programme can be considered, indeed, feminist.

### 3.3. Talk shows and gender: daytime and prime time distinction

To understand in which way the talk show genre is defined by gender, it is necessary to consider the programming strategies that rules and organises television and the airing of the programmes, structuring which programmes air at particular timeslots to target them at specific audiences (Mittell, 2004), besides retrieving some of the concepts introduced in previous sections to determine how they are articulated within this combination (gender and television talk shows).

Television programming strategies respond to the needs of audiences, and programmes airing at certain timeslots depend on assumptions made by broadcasters of who is at home at each of the times: women are at home during the day, joined by children in the afternoon and men arrive home after work around prime time and late-night programming (Summergrad, 2016). All programmes are broadcast taking a specific target audience into account and directing specific messages at them, and sometimes these assumptions are based on traditional gender and social stereotypes that don't necessarily match contemporary realities (Coltrane & Adams, 1997).

As aforementioned in the first part of the theoretical framework, there are mainly three different types of television talk shows that can be distinguished according to their content and the tone they utilise. Likewise, the same types of talk shows are usually broadcast on particular timeslots, as it can be observed in the tripartite categorization based on scheduling practices: morning shows are more informative, daytime shows have a more personal and emotional tone, and prime time and late-night shows are entertaining while discussing current issues and topics from a humorous perspective.

When focusing on gender and television talk shows, there seems to be a determining relationship between both concepts. Morning shows have the most balanced representation in terms of quantity, commonly using two hosts, one

man and one woman, to direct the programme as if they were husband and wife or father and mother (Christie, 2012). Meanwhile, women are usually more present as relevant participants in daytime television talk shows, which address more intimate subjects usually associated with the private sphere, and men usually dominate the night timeslot, hosting programmes that are considered more sophisticated and a legitimate source of information while discussing more public issues (Summergrad, 2016; H. Wood, 2009). This could be related to the fact that female talk is generally devaluated as 'gossip' and excluded from the rational and critical debate taking part in the public sphere, or even considered a dangerous conversation because it could potentially contaminate and corrupt the public discussion (H. Wood, 2009). Hence, it is reasonable to affirm that the talk show, and therefore the elements that are part of it, such as the people and the discussions that are being addressed, are gendered (S. Livingstone & Lunt, 1994). This affirmation is not only valid when talking about daytime television talk shows, although they are the ones mostly addressed by scholars when associating gender and television talk shows, rather it serves as a description of the genre in all its subgenres, i.e., that television talk shows are defined by gender.

The main formats or subgenres that audiences distinguish when talking about television talk shows are its daytime emotional format and its prime-time and late-night entertainment programmes (Mittell, 2004). These are the two most popular forms of television talk, and there are significant features of both formats that seem defined by or, at least, closely influenced by, gender to some extent.

One of the most defining characteristics of daytime television talk shows, which have received great scholarship attention and are what audiences mainly identify as the talk show genre as a whole, is their emotional content. This fundamental aspect of the programmes has been used to devalue their reputation, as well as to associate them with the realm of the private sphere. However, these programmes defy the traditional classification of the public and the private and blur the line that divides these two spheres, since although they do address and discuss personal matters and are mainly watched by audiences in the private setting of their homes, they also serve as a public forum giving

voice to otherwise potentially excluded voices and through the very public medium that is television, serving as a loudspeaker that can potentially reach millions of people at the same time (Cress & Rapert, 1996; S. M. Livingstone & Lunt, 1994; Lunt & Stenner, 2005).

As part of what is considered women's genre, the daytime television talk show holds traditionally opposed spheres in constant juxtaposition by making the target audience housewives whose place is the home, and giving women (and other excluded voices) access to 'publicly visible leisure during the day' (Cassidy, 2008, p. 323). This emphasises cultural diversity and turns the realms of the public and the private into contested concepts, which has been solidly pointed out by feminist scholarship (Gamson, 1999). In this sense, popular culture genres such as the talk show can be regarded as a counter-public sphere that can reach a mainstream audience or influence regarding several issues (Cheema, 2018).

Despite this defiance that enriches the format, and the contribution of daytime television talk shows to feminist scholarship and media studies, these programmes are not highly reputed amongst audiences. Due to its emotional dimension, which sometimes can turn into confrontational experiences and what we have described as 'trash programmes' or 'trash talk,' daytime television shows are not only regarded as feminine in a pejorative manner but also as a bad-quality television format, associated with bad taste and values (Mittell, 2004). Ultimately, this association between the format being considered a low-quality product and it being feminine or aimed at women, which is present also when highlighting the content of these programmes, is fairly troubling. This judgement overlooks two facts: that emotions are not solely felt by women, and that the daytime television show defies the strict distinction between the private and the public.

This defiance may be especially accentuated in daytime television shows, including the debate around the format's potential democratization effect; nevertheless, late-night television shows also present this juxtaposition, labelled as 'emotional public sphere' (Lunt & Stenner, 2005). Late-night talk show programmes, such as those hosted by Leno or Letterman, tend to use their opening monologue to refer to politicians in a comedic tone, and they usually

include personal traits of public figures to create humour (Niven et al., 2003). Further, when these programmes airing on prime time and late-night have public personalities as guests and interview them, particularly during campaign season, they focus predominantly on humanising them and making them more ordinary, discussing more light personal subjects rather than political topics (Benoit, 2003; Loeb, 2015; Liesbet Van Zoonen & Holtz-Bacha, 2000). It is precisely this, the emphasis put on personal and private matters, that makes the participation on a public forum which narrative is highly influenced by politic content a fairly good example of how this spheres interlace, and how late-night talk shows present a favourable scenario to assess the emotional public sphere.

Although the division between spheres is blurred, women are more associated and present on daytime television talk shows and men dominate the late-night sphere. This translates into clear discrimination since there is still one television area where women have been historically excluded and still are nowadays: late-night comedy (Summergrad, 2016). Women are more present on daytime television in all genres but the fact that they are not included in prime time programming as much as their male counterparts makes them less visible to the public since this is the most valued timeslot (Summergrad, 2016).

Acknowledging this lack of diversity in representation, Donahue, a relevant figure in the television talk show, tried to mitigate the domination of white men in television and appealing to union and equality in diversity, claiming that beyond our ethnicity, class, or gender, we are all equal (Shattuc, 1997). However, this affirmation helps maintain a dominant representation and power imbalance rather than encouraging new means and attitudes that stimulate a better representational approach within media.

Prime time and late-night television talk shows have been criticised by this lack of diversity and for being a genre of 'male buddies' (J. P. Jones, 2009, p. 17). The expression of concern over prime time and late-night has been expressed in official platforms of the industry such as specialised press and media news outlets. This matter gained notoriety due to two events: on the one hand, the announcement of a deal between Chelsea Handler and Netflix in 2014 to produce a talk show starring the female comedian, and, on the other hand, the 2015 host replacements that were made in the most important shows of late-

night programmes in the United States industry (S. Colbert, 2015; Kamp, 2015; Susman, 2014b, 2014a; The Hollywood Reporter, 2015; Wagmeister, 2016b). During this year, the retirement of Jay Leno from *The Tonight Show* (NBC) in 2014, David Letterman from *Late Show* (CBS), and Craig Ferguson from *The Late Late Show* (NBC) resulted in all three presenters being replaced by white male hosts (Jimmy Fallon, Stephen Colbert, and James Corden, respectively), which caused a fair amount of controversy.

Also in this year, 2015, the media magazine *Vanity Fair* published an article about the revitalization of the late-night talk show genre, which included a photograph of the top 10 late-night talk show hosts of the moment, all of them white men (Kamp, 2015). This reinforces the idea of restriction by gender, also pointed out in the article, as well as how producers and broadcasters are still working with preconceived ideas and expectations of which profile is the most adequate for commenting on current issues from a satirical perspective in a high-peak audience timeslot (Summergrad, 2016). Hence, in the United States, the dominant sensitivity regarding late-night talk show programmes is overwhelmingly white, heterosexual, and male (Summergrad, 2016).

The debate about the role of gender in this timeslot is noticeable and it has been acknowledged by the industry and comedians. In 2015, a year of special interest for this issue as aforementioned, host Stephen Colbert shared a letter with *Glamour* magazine where he expressed, ironically, that it was surprising that late-night shows did not include a fair female presence, 'unlike sitcoms' which are full of attractive wives showing their clumsy husbands 'a valuable lesson when they trip on a slice of pizza and fall on a WC full of beer' (S. Colbert, 2015). Colbert uses his characteristic satirical humour to highlight that, besides late-night talk shows, more television genres are based on traditional sexist stereotypes and could use a gender-related revision.

During the approximate 60 years that late-night talk shows have been airing on television, there have not been many changes regarding the inclusion of women in notorious roles within these programmes (Summergrad, 2016). One of the possible justifications that exist for this is the fact that this time-slot is constructed and naturalised as masculine in every dimension, which means that



including female voices and women in a major role can be considered as a deviation from the well-established format (Summergrad, 2016).

Another factor that may influence the gender bias that is palpable on the formats of television talk show genre is one of the defining elements of late-night programmes: humour. Media studies have approached the relationship between humour and gender, specially dedicated to the sitcom, mainly focusing on their feminist content and gender representation (Bost, 2014; Dykes, 2011; K. Reed, 2013; Ruggieri & Leebron, 2010).

One of the main concerns that these studies conclude is that there is a perceived conflict between femininity and the performance of comedy (Kalviknes Bore, 2010). In numerous Western societies, women are considered to lack humour (Quemener, 2012), which is especially problematic when discussing late-night entertainment and talk shows, with solid comedic content and tone. Hosts of late-night television talk shows are usually people that were successful in stand-up comedy, an environment in which women were not easily accepted and never as successful as their male colleagues (Zoglin, 2009).

The figure of the comedian is expected to be somewhat aggressive and confident, traditionally male traits unsuited for female artists (White, 2010). Nevertheless, it seems as though women acquire these traits with age since it has been argued that, as female comedians grow older, they seem to gain more recognition in the comedy world (Anderson Wagner, 2017). This is presented as a contradiction because several studies have proved that as women age, they effectively disappear from the media landscape (Anderson Wagner, 2017; Prieler et al., 2011; Vernon et al., 1991); but, at the same time, it can be useful to point out the transgression that being a comedienne implies at several levels. Not only is it uncommon to be a female comedian, but by also overcoming the age restriction that seems to be applied to women on media, comediennes defy predefined notions about ageing women (Anderson Wagner, 2017).

Joan Rivers herself encouraged women comedians to embrace performing comedy as they grow older, by saying:

Ignore ageing: Comedy is the one place it doesn't matter. It matters in singing because the voice goes. It matters certainly in acting because you're no longer the sexpot. But in comedy, if you can tell a joke, they will gather around your deathbed. If you're funny, you're funny. Isn't that wonderful? (J. Rivers, 2012).

Despite this remark, the number of visible ageing comediennees is still reduced when compared to that of their male counterparts, and the general representation of women within humour still needs to be reviewed and improved. Ageing women acquiring or being able to maintain notoriety within comedy even reinforces the stereotype of humour being anti-feminine, since ageing women do not fit (nor are they expected to follow) mainstream beauty standards and women seemingly can be either funny or what society regards as beautiful, but not both (Anderson Wagner, 2017).

On the other hand, humour has also suffered from being a devaluated form or genre, particularly if women were the ones performing it since they were regarded as inappropriate when playing the clown to be humorous instead of being modest, passive and pretty (Kotthoff, 2006). Women were expected to react to jokes told by creative funny men, not to create humorous content of their own (Shifman & Lemish, 2010). Conventional gender roles regard women as too fragile to even desire a career in the assertive world of stand-up comedy, which requires more of a confident and strong personality; arguments that were similarly used by those opposing to female participation in public political areas (Russell Leslie Peterson, 2008).

These expectations towards women and men make it more complicated for female comedians to engage with an audience who is unused to female displays of confidence and humour, especially in industries such as comedy, highly dominated by men (Mills, 2005). Even in the cases of female-dominated comedy, it is considered inferior to shows and performances starring men, which creates a hierarchy of quality that responds to a sexist construction of opposing comedy to appropriate feminine behaviour (Kalviknes Bore, 2010).

The use of humour in formal contexts demonstrates dominance over the situation and can be considered a display of power in the hierarchical social

structure (Kotthoff, 2006), which usually benefits men since they have been traditionally associated with more authoritative, powerful roles even as they age (Feasey, 2008; MacKinnon, 2003; Popa & Gavrilu, 2015). Humour and power have a strong relationship in which social change is canalised through humour. On the one hand, this is done by creating new perspectives and subjectivities in the topics that are addressed comically and, on the other hand, by giving voice to the person articulating that humour (Gray, 1994; Kotthoff, 2006). From a gender studies perspective, when the performer is a woman, she embodies the breaking of silence, exhibiting creative power and freedom to address social and public matters (Gray, 1994; Kotthoff, 2006).

The role of prime time and late-night television talk shows in the public life, as well as their privileged airing timeslot, give these programmes social power to some extent. In the world of late-night comedy, to be female, as well as to be black, is a disadvantage to becoming a talk show host (Russell Leslie Peterson, 2008), since these traits imply to occupy a weaker position within the hierarchical social structure in terms of power.

Despite this general attitude towards female participation and humour on the television talk show, there is still space for debate. This 'politics of humour' are changing, and the incompatibility between women and humour is decreasing as more female comedians are growing in visibility in stand-up comedy as well as public humorous areas (Kotthoff, 2006; Shifman & Lemish, 2010). This shift in the culture of comedy occurs as a response to real social change in gender relations (White, 2010), which is constantly and deeply in action. However, the humorous role of female participants in high-quality comedy products that broadcast in mass media has not been adequately portrayed nor researched yet (Kotthoff, 2006). Women who participate in these types of programmes have to be addressed and studied to reduce the historical marginalization of females in the comedy world (Kotthoff, 2006). To contribute to this field of study, the next section highlights the career and state of the art of women on late-night television talk shows.

### 3.4. Women on late-night television talk shows

Since 2015, when several late-night talk show hosts were replaced by hosts with a similar profile (male, white, heterosexual), the debate around diversity on late-night and, more particularly, women appearing on notorious roles on late-night television shows has intensified.

This matter has been discussed in several articles published on industry digital and print magazines (Hunt & O'Connell, 2015; Lewis, 2016; Wagmeister, 2016b), by media key actors and actresses (S. Colbert, 2015; The Hollywood Reporter, 2015), and may have prompted late-night productions led by women on platforms alternative to major broadcast networks, such as *Full Frontal with Samantha Bee*, on TBS, and *Chelsea*, on Netflix, since both productions debuted on 2016 (February and May, respectively).

It is important to assess the contemporary relationship between women and late-night talk shows. This section addresses not only that association in today's media industry but also prominent female figures who have stood out in the late-night talk show scene. This approach seeks to contribute to the visibility of female presence within this format, which is much needed.

When thinking about notable female television talk show hosts, the main names that come to mind and that have acquired international recognition are within the daytime timeslot; names such as Oprah, Ellen DeGeneres, Wendy Williams or the actress Whoopi Goldberg. These women are, certainly, crucial to an extensive understanding of the female representation of the television talk show as a genre, but, rather, this section is concerned with the specific format of the genre that is scheduled for prime time and late-night hours. The reason to follow this approach rather than a wider consideration is to try to counterbalance the historical exclusion of women from the late-night comedy landscape (Summergrad, 2016).

To do this, notorious female names in the late-night talk show industry are highlighted, mainly in the United States, since it is the main industry setting the guidelines for this particular format, but also reaching for a cross-national and, therefore, cross-cultural approach.

Despite females being overwhelmingly excluded from prominent positions of late-night television talk shows, there have been, indeed, a few examples of women who stood out within this timeslot against all odds.

Starting with the United States, since it is the market of reference, one name stands out as the pioneer for female participants on late-night talk shows: Joan Rivers. This particular example deserves special attention due to its transgressive act, as well as setting out a leading example for female participation within late-night comedy.

The early stage of the career of Joan Rivers on late-night television starts, like that of most comedians, in the stand-up comedy scene. Particularly in New York, in the early 1960s, her image stood out due to the strong disparity between her image, which was sweet and eminently ladylike, and her speech, which was considered vulgar, aggressive and even outrageous (Horowitz, 1997; Mock, 2019; Summergrad, 2016). Her reaction to this was highlighting the double standards that she was held to, pointing out that there were other comics far more outrageous than her; 'you simply don't expect toilet jokes from a woman who dresses like Audrey Hepburn' (Horowitz, 1997, p. 93).

This stresses the contradiction of being a woman in the world of comedy, a world which usually demands an assertive and firm tone, and for which women are usually regarded as inappropriate since that style directly defies traditional norms of femininity. To try to avoid this exclusion and be accepted as comedians, during the 1960s (and decades to follow) women usually diverged from beauty standards and presented themselves with self-deprecating jokes, which was a successful technique used by comedians such as Phyllis Diller, Roseanne Barr and Joan Rivers (Anderson Wagner, 2017; Horowitz, 1997; Summergrad, 2016). This distinction, rather than seeking the perpetuation of stereotypes, aims to both perform their marginality (of being women in a male-dominated culture) and relate to the psychology and knowledge of the crowd they are performing for (Gilbert, 1997; Horowitz, 1997).

Joan Rivers stood out from other comedians for embodying the contradiction of a feminine, sweet appearance while commenting on topics such as sex and physical appearance in a way that was not common for a woman. This

ultimately caught the attention of Johnny Carson who, at the time, controlled the late-night scene and was not particularly keen about female comedians, since he thought that assertiveness did not fit women well and they came out as too aggressive (Summergrad, 2016). Hence, for Rivers to be able to charm Carson and become a regular guest, at first, and, finally, a permanent guest host on one of the most popular late-night programmes, certainly entailed a milestone for the representation of women in late-night comedy and television talk shows.

After appearing for the first time on Carson's *Tonight* show in 1965 and become a permanent guest host in 1983, Rivers hosted her own show on Fox (a new network at the time) in 1986. By that time, her image had been profoundly damaged for 'abandoning' Carson; she had become a 'First Lady Figure' and was regarded by the audience as the cheating wife, which caused her to leave the hosting role one year after the show premiered, despite the decent ratings (Summergrad, 2016).

An interesting remark to be made about this situation is the fact that, when other permanent guest hosts left Carson to start their individual ventures, they did not receive as much backlash as Rivers did, and it can be because the rest of permanent hosts were, indeed, men. This was the case for Bill Cosby, George Carling and David Brenner, for instance, and Rivers stated, years later, that she did not understand why Carson (and, eventually, the public) was mad at her:

He was not angry at anybody else. I think he really felt because I was a woman that I just was his. That I wouldn't leave him. I know this sounds very warped. But I don't understand otherwise what was going on. For years, I thought that maybe he liked me better than the others. But I think it was a question of, 'I found you, and you're my property.' He didn't like that as a woman, I went up against him (J. Rivers, 2012).

After her groundbreaking career on late-night television, Rivers successfully moved on to the daytime space and continue to defy conventions by being an ageing woman claiming and demanding visibility while maintaining her characteristic witty, outrageous humour (Anderson Wagner, 2017; Mock, 2019; Summergrad, 2016).

The case of Joan Rivers is of particular relevance for this research project because she achieved notoriety within one of the most popular and reputed late-night talk shows and gender, as well as age and her out-of-the-norm style, are central to her career and defying traditional gender representation.

Age is one of the categories to take into account when addressing postfeminist intersectionality. Another essential characteristic of this approach is ethnicity. Wanda Sykes is one of the most prominent examples and cultural models, in general as a comedian, but most particularly considering this intersectional method.

Sykes also started her comedy career on stand-up shows and can be considered a 'triple threat' to conventional cultural and racial boundaries, since she is black, homosexual and a woman (Haggins, 2017). Her popularity, besides being relevant towards cultural meaning and representation, also opened a path and broaden the spectrum of audiences who could identify with her in a way that they had not been able to before due to the lack of representation (Karpe, 2009).

In 2009 Sykes was at one of the top moments of her career, appearing on several television productions, including an HBO -up comedy special, and being offered to host her late-night talk show, *The Wanda Sykes Show* (Mizejewski, 2014). Her style was the defining element of the show, claiming her black and homosexual identity, as well as criticising racism, sexism and sexist politics (K. H. Wood, 2016). The show only lasted one season, which could be anticipated since it aired on Saturdays at 11:30 pm, a timeslot that competed with *Saturday Night Live* (Mizejewski, 2014); nevertheless, its cultural impact for both society and the industry still prevails since it was broadcasted in one of the major networks and with a transgressive black, female host,

There have been other female late-night hosts that have acquired popularity within this timeslot, but Rivers and Sykes deserve special recognition for having their own programmes, however long, on one of the major United States broadcast networks (Fox in both cases).

Other significant cases are actresses Mo'Nique and Robin Thede, each with her own BET talk show. *The Mo'Nique Show* began in October 2009 and lasted for

two seasons, while *The Rundown with Robin Thede* lasted for only one season, from 2017 to 2018; and in both cases, the programmes followed a similar dynamic to that of popular shows airing on major networks (Torres, 2019).

One of the most recognised female names in late-night comedy nowadays is probably Chelsea Handler. She has become known for her outspoken style, without considering who might get offended, becoming a symbol for passionate and blunt discussion (Greenfeld, 2011). She hosted *Chelsea Lately* from 2007 to 2014, which is an unusually long time for a female-hosted late-night talk show. The programme was the top-rated cable late-night talk show among women who were between 18 and 34 years old, and she became one of the most well-known late-night hosts on television (Greenfeld, 2011; Torres, 2019). Her popularity expanded beyond her television talk show, appearing on films and television shows, producing shows on her own and writing books; all while maintaining a unique style as well as embracing her position as a late-night host involved with politics, notoriously so when she publicly endorsed Obama during his first presidential campaign and by discussing current affairs with a frank, satirical tone (Ferriss, 2014; Thompson, 2009).

Most recently, after not being considered for replacing any of the top talk show hosts in late-night network programmes, in 2016 she hosted a late-night talk show on the popular Subscription-Video-on-Demand (SVoD) service Netflix for two seasons (although you could watch it at any time, the structure of the show is that of a late-night programme) (Susman, 2014a; Wagmeister, 2016a; Wright et al., 2016).

Currently, since the programme of Busy Philipps airing on E!, *Busy Tonight*, was cancelled in May 2019 after just one season, the main name in the late-night scene is Samantha Bee, who hosts *Full Frontal with Samantha Bee* on TBS since 2016. She gained popularity while being a collaborator on *The Daily Show* from 2003 to 2015 and finally moved on to her own show maintaining an assertive tone when discussing politics and featuring a signature section: field segments which show the host visiting different places (Feldman & Chattoo, 2019).



Bee explicitly addressed the lack of female late-night hosts in several interviews and has emphasised gender-related content in her show from the beginning; in fact, one of the videos created for promoting the premiere of her programme uses this conflict as central to its storyline. The video shows Bee looking at a wall filled by photographs of notorious late-night hosts, such as Jimmy Kimmel, Jimmy Fallon, or James Corden, who had just been chosen as the replacement for Craig Ferguson on the *Late Late Show* on CBS. In the clip, the comedienne can be heard saying ‘when I take a look at each piece individually, I like it; but when I take a step back, I feel like something is missing...’ (*Full Frontal With Samantha Bee*, 2015), implying that the lack of women on late-night comedy has nothing to do with male hosts personally, but rather with the issue that it presents in terms of representation.

Currently, Bee has shared that it is ‘a bit unsettling’ to currently be one of the few female hosts in late-night, although she is hopeful towards creating more opportunity (Schneider, 2019). This hope materialises in the hiring of Lilly Singh as a new host on NBC’s late-night programme airing at 1:35 am, which is discussed later on.

To wrap up the review of distinguished female comedians in the late-night comedy industry, it is pertinent to mention the relevance of *Saturday Night Live*. The programme does not only engage with culturally relevant issues (recently with sketches such as *The Day Beyoncé Turned Black* or *This Is Not a Feminist Song*) but also serves as a place in which female comedians are showcased frequently and prominently, on- and off-camera (Penner, 2012).

There are several comediennes that have had a great impact on the media industry who were also part of the programme’s cast, such as Gilda Radner, Jane Curtin, Rachel Dratch, Maya Rudolph, Kristen Wiig; and current notorious cast members such as Kate McKinnon or Aidy Bryant. The case of Tina Fey or Amy Poehler deserve special attention because they have since engaged as a comedic duo in several projects (hosting award shows, producing successful television shows and movies), and also because their performances as impersonators of Sarah Palin and Hillary Clinton, respectively, have been much discussed in media and political studies; which emphasises the impact of the late-night talk show and, in this case, associated with two women (Bresnahan,

2009; Esralew & Young, 2012), which is of special interest for the study of gender representation, politics and talk shows and, therefore, for this research.

There is also one particular anecdote that Fey mentions in her book *Bossypants* (2011) involving Amy Poehler and Jimmy Fallon:

“Amy Poehler was new to SNL and we were all crowded into the seventeenth-floor writers' room, waiting for the Wednesday night read-through to start. [...] Amy was in the middle of some such nonsense with Seth Meyers across the table, and she did something vulgar as a joke. I can't remember what it was exactly, except it was dirty and loud and "unladylike", Jimmy Fallon [...] turned to her and in a faux-squeamish voice said, "Stop that! It's not cute! I don't like it."

Amy dropped what she was doing, went black in the eyes for a second, and wheeled around on him. "I don't fucking care if you like it." Jimmy was visibly startled. Amy went right back to enjoying her ridiculous bit. With that exchange, a cosmic shift took place. Amy made it clear that she wasn't there to be cute. She wasn't there to play wives and girlfriends in the boys' scenes. She was there to do what she wanted to do, and she did not fucking care if you like it (pp.129-130).”

This anecdote explicitly and clearly illustrates the aforementioned issue that is attached to femininity and the performance of humour, one that is still present and needs to be challenged nowadays.

Before developing the contemporary situation, several female comedians have also acquired notoriety in their own countries. Another English-speaking country with a strong media landscape in terms of comedy production is the United Kingdom. In this case, names such as Sarah Millican, Jo Band or Miranda Hart are highlighted when thinking about women comedians; although none of them has hosted their own late-night talk show (yet). This has been the case, however, for Sue Lawley, who hosted *Saturday Matters with Sue Lawley* for one short season in late 1989, on BBC One.

The popular television personality Sharon Stone also had her own show, *The Sharon Osbourne Show*, which aired on various television channels in the United States for one season during 2003 and 2004 and then debuted its British

version on ITV in 2006, although it wasn't the most popular show (Deans, 2006).

Another well-known British actress and singer, Lily Allen, also had her own programme. She hosted the programme *Lily Allen and Friends* on BBC Three also for only one season in 2008, not very popular among the critics ('Lily Allen's New TV Show 'an Embarrassment,' 2011).

One of the most important names within late-night television in British television is Davina McCall, who acquired popularity mainly while hosting the *Big Brother* reality shows (Arthurs, 2004). She has also participated in morning and talent shows, and as a guest host for *The Sunday Night Project* (Channel 4) in 2007 and *The Nightly Show* (ITV) in 2017, which is included as part of the sample of this research. She also briefly hosted her show, *Davina*, on BBC One, which was cancelled due to low ratings (BBC News, 2006).

Regarding comediennes who have stood out in different countries, Eva Hache in Spain must be also mentioned, since she successfully hosted *Noche Hache* from 2005 until 2008 in the generalist channel Cuatro. In France, one of the most relevant figures is Mireille Dumas, who hosted the intimate talk show *Bas les masques* from 1992 to 1996. This show followed a personal and emotional approach similar to that of daytime programmes but aired on prime time (Coulaud, 2016). In Italy, Maria De Filippi has hosted several successful television productions, including *Ai tempi miei* in 1993, a talk show airing on Rete 4. She also hosted the show *C'è posta per te*, which won two Telegatto awards for the best talk show, one in 2000 and another one in 2001, although this programme would not fit the established definition of a talk show as explained in this research. Rather, this programme based its structure around a person receiving a letter from an unknown sender whom she or he meets live on the show, as well as the content of the letter. Usually, the sender is a family member or a person from the past of the other participant and the content is highly emotional rather than humorous and satirical

Of course, more women have occupied relevant roles within talk show programmes in several countries, more frequently as co-hosts or regular

participants, but it is still quite rare for a woman to be the permanent and solely host of a late-night talk show on one of the main broadcast channels.

More recently, the issue surrounding female presence on late-night television shows has also been addressed in a movie premiered last year: *Late Night* (2019). In this movie, directed by Nisha Ganatra and based on a screenplay from Mindy Kaling, the popular actress Emma Thompson performs the role of a late-night talk show host. The film explicitly addresses the lack of diversity in the writing team for the show, which is also a real-life issue, as well as the exceptionality of a woman hosting a late-night talk show. One of the moments in which they use this fact as a central line for the narrative of the show is when discussing reproductive rights being cut by the government, and the writing team, predominantly male, is struggling with creating jokes regarding this matter. Finally, the female writer (played by Mindy Kaling) suggests that the host makes a joke that ‘no other talk show host can make’ – given the fact that in this show the host is a woman and this political measure affects women particularly.

The movie was fairly discussed on media publications, not especially because its quality as a film production itself, but rather because of the central story, the key element of the plot, which was that a woman was the host of a leading late-night talk show programme in the United States, since this figure remains ‘a figment of the Hollywood imagination’, ‘like female presidents’ (Blake, 2019).

Emma Thompson, the star of the movie, also did not avoid the opportunity to highlight this when discussing the movie on an actual late-night show. While appearing on *The Late Show with Stephen Colbert*, promoting the movie, she discusses her character and emphasises how the fact that she is a woman late-night talk show host is ‘basically science fiction’ (*The Late Show with Stephen Colbert*, 2019). The audience reacts with enthusiastic applause while she remarks that it was a ‘sneaky, little political remark’, to which the host ironically responds that ‘we don’t need politics on late-night.’

The most recent milestone regarding women and late-night talk show programmes is regarding the recently premiered *A Little Late with Lilly Singh*, first aired on September 2019 on NBC. This is currently the only late-night

television talk show hosted by a woman in all major networks in the United States, and one of the few with a female host (especially a woman of colour) to be found anywhere (Porter, 2019). The half-hour programme airs at 1:35 a. m., right after *Late Night with Seth Meyers* and it features conventional elements of the late-night formula, such as interviews, games and sketches (Bucksbaum, 2019). Besides, great emphasis has been put on diversity on the writers' room as well, hiring a high percentage of women and people of colour (Porter, 2019; Want & Engelhart, 2019), which ultimately also evokes the intersectionality aspect of the postfeminist context in which the show finds itself.

Gender has proved to be a defining element within the talk show genre, both considering the scheduling practices of the industry and as part of the late-night entertainment scene, in which women have usually faced a more complex and difficult position due to their association with traditional stereotypes.

Considering all this, the issue of how gender is represented on late-night television talk shows needs to be assessed within this contemporary context to determine mainly two things. On the one hand, to be able to contribute to existing scholarship merging the concepts of talk shows and feminist media studies; and, on the other hand, to assess whether this new claim from the industry has shifted the gender balance of talk shows for the better since the debate arose in 2015.

## **PART II – OBJECTIVES AND RESEARCH QUESTIONS**



Considering the theoretical framework that has been developed, as well as the object of study of this research, which is gender representation on television (more particularly, on prime-time and late-night television talk shows), a general objective has been established as well as a series of research questions that aim to guide this project to achieve the research goals.

#### **4. RESEARCH OBJECTIVES**

The main goal of this thesis is to analyse and explain gender representation on prime-time and late-night television talk shows in Europe and the United States, and to determine whether this representation perpetuates traditional gender roles or demands new ones.

This entails different aspects of the programme to be analysed in terms of participants and discussion, such as which roles are performed by female and male participants, what are the topics that they discuss the most, etc. This research also follows a cross-national approach, so there is a comparative approach involved.

By stating a broad goal, a wide area of study is established, opened to include more discoveries and rather an objective analysis (Dill, 2013). Considering the general goal, specific objectives have been created to lead the investigation and the coding process, as well as assessing the particularities that the general objective entails to accomplish exhaustive research. The more specific goals of the thesis are the following:

- SO1: Determine the main existing differences between men and women on television talk shows in terms of *recognition* and *respect*.
- SO2: Address and explain the observed differences and similarities regarding the participation of women and men in terms of discussion.
- SO3: Describe what each of the talk shows has to say about their participants and establishing differences and similarities between male and female participants.
- SO4: Discover differences and similarities amongst the sampled countries.
- SO5: Analyse difference and similarities between public and commercial broadcast, for programmes airing on European channels.



Some aspects request further clarification. Regarding the first of the specific objectives, *recognition* refers to the manifest presence of male and female participants in the programme while *respect* relates to the role that these participants carry out within the programme (Daalmans et al., 2017).

The first three objectives address the concern of this project of analysing the representation of male and female participants, which includes the role that they perform within the programme. The first two objectives approach the factual presence of male and female participants, as well as the role that they perform within the programme and discussion that takes place. The third objective indicates interest in how the media product positions itself regarding gender roles if there are differences when addressing male and female participants. This is also relevant to the study since what the programme has to say about its participant affects both the participation itself as well as it may influence the audience.

The last two objectives imply a comparative approach, firstly among the countries that comprise the sample of this research and secondly between public and commercial channels in Europe.

The latter objective seeks to determinate difference or lack of depending on the ownership of the channel. The main goal is to determine whether the public or commercial character of the channel affects how gender is represented in these programmes.

Despite addressing different aspects of analysis, each one of these specific objectives has been developed to achieve the general purpose or goal of this dissertation: to carry out an analysis and description of gender representation on prime-time and late-night television talk shows.

## 5. RESEARCH QUESTIONS

Acknowledging the aforementioned objectives and taking into consideration the theoretical framework of this study, the research questions established in this analysis are the following.

- RQ1: Are there considerable differences between male and female participants regarding their recognition and respect within the programme?
- RQ2: Are traditional gender stereotypes being perpetuated regarding the representation and role of participants during the discussion?
- RQ3: What does the programme have to say about its male and female participants?
- RQ4: Are there any significant differences among the analysed countries regarding gender representation?
- RQ5: Are there any significant differences between public and commercial channels in Europe regarding gender representation?

The first research question addresses the direct presence of participants, either visually or audibly, in the programme, as well as the primary role that they portray and the perceived relevance of this role. The second research question analyses the role of participants within the discussion, their attitude, the topic discussed and the presence and reaction, or lack of, humour. It is concerned with whether traditional gender roles are being represented on these programmes. As seen on the theoretical framework, traditional gender stereotypes for female participants would imply a secondary role, a rather passive attitude, discussing private and emotional matters, and the lack of use of humour or obtaining no reaction from the audience. For male participants, traditional gender roles entail a more leading role and dominant attitude, discussing public affairs, and using humour to which the audience reacts positively.

Thirdly, what the programme says about the participants when introducing them, as well as the new sticker that may appear on-screen referring to them.

The last two questions, like the specific objectives SO4 and SO5, include a comparative approach. The fourth inquiry is answered by comparing the results

in the obtained in the three previously indicated research questions. This includes a thorough comparison of gender representation on the main late-night television talk shows in the sampled countries, considering relevant factors such as the presence, role, or use of humour of participants, which is detailed explained in the section of coding sheet and categories.

Finally, the last of the research questions establishes another comparative approach, this time between public and commercial channels in Europe. This comparison is not possible in the United States because the sample only includes those programmes airing on the most popular channels, which are all networks commercially owned. This fifth research question aims to establish similarities and differences between the ownership of the channel regarding gender representation to assess if this factor influences the results.

The specific research questions determine whether prime-time and late-night television talk shows are either perpetuating traditional gender stereotypes or demanding new representations, considering aspects such as the role within the programme as well as the discussion, which ultimately evokes the concepts of the private and public sphere.

To both achieve the objective of this thesis and solidly answer the research questions, the methodology that is used in this particular study is explained in the following chapter.

## **PART III - METHODOLOGY**



This chapter provides an outline for the research methods that have been used for this project, as well as a justification and description of the sample.

Categories of analysis are also addressed, as well as data collection and analysis. In the final part of this chapter, methodological limitations are acknowledged to contribute to academic transparency.

This is a mainly quantitative research project. The methodological technique followed to carry out the research is quantitative content analysis, although some qualitative values are collected and conclusions are drawn based on the quantitative data, as it is explained below.

To conduct content analysis, data has systematically been collected from a set of visual texts (television talk shows) to be able to both achieve the goal of this thesis and answer the research questions. This approach allows to identify patterns in communication that is tangible, and it has been proved utterly useful and effective towards the study of gender representation.

## **6. METHODOLOGICAL TECHNIQUE**

There have been several academic discussions about the methodology that is most appropriate for approaching feminist media research studies. It mainly depends on the theme of these researches and how scholars approach the field, the sociocultural context, the type of media that is being analysed, as well as technological innovations (Capecchi, 2014; Rudy et al., 2010).

The most-used method in the feminist perspective is the analysis of the role and representation of male and female characters, which is mainly carried out using quantitative methods (Capecchi, 2014). Considering this, as well as the theoretical framework that concerns this research, content analysis is the chosen methodology. This technique allows for achieving the aforementioned objectives and responding to the research questions, primarily in a quantitative way but also with space for qualitative interpretations. This approach is highly useful and has proved to be an efficient method to investigate the content of media texts, which is not of surprising considering its origins in media research, more specifically for quantifying the frequency with which particular aspects occur. (Bengtsson, 2016; Rudy et al., 2010). The efficiency of this methodology

has been proven due to its flexibility for classifying textual matter (Weber, 1990).

Content analysis can be used to identify different patterns that are present in media texts by detecting the frequency of a variable, this is, how many times does certain phenomenon appears; patterns that may affect the perception and attitudes of society towards specific social matters (Dill, 2013; Gill, 2007a).

There are two main dimensions regarding content analysis: a quantitative approach and a qualitative one. Addressing the first one of these dimensions, quantitative content analysis is concerned with summarising a message contained in a text when seeking the frequency of some established categories systematically and objectively with the goal of inferring reasonings about the message that is analysed (Bengtsson, 2016; Rudy et al., 2010). By counting how many times a phenomenon happens, it is possible to identify the strength of certain social or behavioural patterns within the media (Fallon, 2016).

As to the second dimension of this methodological technique, the qualitative dimension of content analysis is more concerned with words and themes or topics, which seeks a more interpretative approach of the results (Bengtsson, 2016). It is not rare to encounter these two dimensions combined within a research project, using quantitative methods to acquire a qualitative or interpretative dimension to pursue a critical approach and expose a reality in the most accurate form possible (S N Hesse-Biber & Leavy, 2010). For example, having described or exposed with what frequency and in what context a value occurs, such as the image of passive females, researchers can discuss the significance of that phenomenon in terms of social context (Van Leeuwen & Jewitt, 2001).

In the particular case of this study, the methodological technique that has been developed implies a combined methodology. This has been possible considering all key concepts and aspects of the theoretical framework, such as the description of traditional gender roles, which allows us to conclude whether these representations prevail or are being challenged. Although it is mainly quantitative, some qualitative categories are included, such as the collection of words and themes for key elements of the discussion and what the programme has to say about their participants in the written text appearing on the screen.

Also, some observations showing relevance for the purpose of this study have been noted, for example, the content or context of some discussions appealing to gender representation directly or indirectly. This methodology has been developed considering primarily the manifest analysis of the text, describing what can be explicitly seen in the media product, but also seeking to address underlying meaning in some parts of the text to be able to draw some interpretative conclusions (Bengtsson, 2016). There are also qualitative connotations within the categories and values themselves; for instance, the role of the host implies an active attitude for participating in the programme, while being silent implies more of a subordinate or passive attitude. This is also addressed in the discussion and conclusion section, but it is important to keep in mind that, although the analysis is mainly quantitative, the development of categories implies a critical approach and some qualitative aspects that have helped to draw more suitable conclusions.

Content analysis is suitable for carrying out a systematic and objective analysis, which implies that the results obtained with this methodology are usually accepted as reliable ones since it aims to measure all variables the way they occur, without manipulating them, and the nature of the technique itself mitigates the possibility of it being biased (Dill, 2013; Neuendorf, 2002; L van Zoonen, 1994). Another advantage of using content analysis is the capability of handling data soberly, this is, without obstructing or intercepting the text, and while being sensitive to the existing context, which allows for the analysis of meaningful texts that are representative to others, and, therefore, increasing its generalizability (Chao, 2005).

To achieve this adaptability, categories must be explained and well defined, used reliably (consistently) and operated to answer to a hypothesis; this process usually depends on the process of observation to quantify categories and proceed to define variables, and each one of these variables has distinguishable values, 'mutually exclusive and exhaustive' that are quantified (Bell, 2001).

This methodology has been used in numerous projects and studies concerned with gender representation as their research problem or object of study in a wide range of media such as magazines, advertisements, television



commercials, films, and television genres (Ahmad, 2002; Gill, 2007a; Severin, 1988; L van Zoonen, 1994), what gives it special relevance and consideration when approaching this project where gender representation is the main object of study. The line of media research that addresses questions of gender representation mainly includes quantifying projects, with a special mention of 'the symbolic annihilation of women' by Gaye Tuchman in 1978, which focal point was the absence of women on (Brunsdon & Spigel, 2008; Tuchman et al., 1978). Within the study of gender representation, content analysis holds a privileged place and is the preferred methodological approach (Rudy et al., 2010).

Despite content analysis being a traditional methodological technique widely used in feminist media studies, it is far from being obsolete and it continues to evolve and adapt (Neuendorf, 2002). Besides, the new approaches and contributions that are made to this field of study, feminist media studies, rely on studying different aspects of television programmes or even new dimensions of feminism rather than new methodological tools and procedures (Brunsdon & Spigel, 2008).

This methodological technique is a useful approach to detect, classify and explain themes and subjects existing in a media text, and, subsequently, document what is the tendency of these themes and elements identified, and 'record bias or differences in representation' (Kramarae & Spender, 2004, p. 201). This is one of the strengths of the method, identifying patterns in a given media text or cultural product, because it is an important step, especially regarding feminist scholarship and feminist media studies, to highlight social inequalities and attempt to change the policies that may be affecting media messages (Sharlene Nagy Hesse-Biber & Leavy, 2011).

Traditionally, content analysis was primarily quantitative (Berelson, 1971). When applying this methodological approach, it 'provides a quantified dimensional description of fields of representation' (Van Leeuwen & Jewitt, 2001, p. 27). However, this technique is most useful when used to detect something unknown about the media texts but not only exposing it but rather addressing the questions that the investigation arises and explaining its findings within a context. Therefore, after executing this first stage of quantitative

analysis to get a general 'picture' or 'map' of gender representation on television talk shows, the results can be interpreted qualitatively by researchers (Van Leeuwen & Jewitt, 2001). By adding this qualitative dimension or inferences to content analysis when studying gender representation, the findings produced by this analysis are put in context and the project sheds a light on the 'complexities and contradictions' existing in gender images in contemporary media texts (Kramarae & Spender, 2004, p. 1114).

This methodological approach has also received some scholar criticism. Several authors point out to the excess of studies that analyse gender adopting content analysis, using pejoratively 'gender studies of contents', and the lack of theoretical grounding within the use of this methodological technique, implying that carrying out a content analysis 'is only as valuable as the rationale behind it' (Rudy et al., 2010). Most of the criticism regarding gender content analysis increased because of the rise in popularity of critical and cultural research methods (Brunsdon & Spigel, 2008). The limitations of content analysis are discussed at the end of this chapter.

## **7. SAMPLE**

The sample of this research project is formed by television talk show programmes which aired on the prime-time and late-night timeslots in general-interest channels (excluding subscription channels) during the 2016-2017 season. Programmes that aired in Spain, France, Italy, the United Kingdom and the United States on a national level have been considered and collected. This means that local or regional television channels have been left out of the sample. Regarding the selection of European countries, these are the biggest markets within the continent, along with Germany, which has been excluded due to linguistic limitations.

Regarding the remaining country, the mainstream television of the United States was captured, this is, prime time and late-night talk show programmes airing on the main networks of the country (ABC, CBS, CW, NBC, and FOX). While there are other important channels within the United States television industry, these networks are broadcast leaders and have an important geographical reach (Abel & Barthel, 2013).

Television studies have used comparative research such as this one over the past decades as a vital form of theorising both general and national particularities in the evolving media culture (Moe et al., 2016). Comparative studies, especially those addressing popular texts across defined systems, facilitate noticing concepts, patterns and behaviours and demand that the concepts that are addressed are clear and applicable to several contexts, which sharpens analytical relations and allow for the identification of cross-national similarities and differences (Moe et al., 2016).

Regarding the European sample, both public and commercial channels were considered for collecting the sample. This allows for a comparison to be established, not only by country and geographical reference but also by channel ownership, since their orientation in programming seems to differ (Bondebjerg et al., 2008), which may affect the way the programmes address and portray gender representation. The channels that are included in the sample are the following:

Table 1: Channels that have been considered for the sample collection.

<b>Spain</b>	<b>France</b>	<b>Italy</b>	<b>UK</b>	<b>US</b>
TVE 1	France 2	RAI 1	BBC1	ABC
La 2	France 3	RAI 2	BBC2	CBS
Antena 3	TF1	RAI 3	ITV	The CW
Cuatro	M6	Italia 1	Channel4	FOX
Telecinco		Rete 4		NBC
La Sexta		Canale 5		

Source: Own elaboration.

A total of 80 episodes belonging to 19 programmes were recorded in two weeks during the 2016-2017 season, one week recorded in November 2016 and the other one recorded in March 2017. These two months were selected because they are peak months within television programming and to try to avoid any special programming or unstable scheduling (beginning of the season, Christmas specials, etc.). This amounts to more than 65 hours of recorded sample (65 hours, 15 minutes, and 38 seconds).

The timeslots that are considered for this study are prime time and late-night programming, which vary depending on the country. In the following table the timeslots for each country that is part of the sample are specified:

Table 2: Prime time and late-night timeslots according to Euromonitor (Prado et al., 2020) and Nielsen.

	<b>Spain</b>	<b>France</b>	<b>Italy</b>	<b>UK</b>	<b>US</b>
<b>Primetime</b>	8:30pm- 10:30pm	8pm- 10:30pm	8:30pm- 10:30pm	8pm- 10:30pm	8pm-11pm
<b>Late-night</b>	10:30pm- 1am	10:30pm – 1am	10:30pm- 1am	10:30pm- 1am	11:30pm- 2am

Source: Own elaboration.

The considered timeslots for selecting these programmes are prime time, which included 9 programmes, and late-night, which included 10 programmes. In terms of ownership, 12 programmes aired on commercial channels, and 7 on public ones. The final sample includes programmes from all five countries, although it is unequally distributed. The number of prime-time and late-night television talk shows is different on each one of these countries, which can be due to different reasons (scheduling practices, the popularity of this format in the media culture of the country at the specific moment of sample capture...). This research aims to analyse gender representation on prime-time and late-night television talk shows only discriminating programmes due to their characteristics, which are explained below; i.e., only programmes considered late-night talk shows airing during those timeslots are considered. Hence, if a country has more programmes during this schedule fitting these characteristics than other countries do, no programme is excluded from the sample to try to achieve an equal number of sampled programmes per country. Rather, media reality is collected, described and analysed.

On the European side, there are three Spanish programmes, which episodes account for 17 hours and 40 minutes; one French programme, which adds up to 6 hours and 2 minutes; four Italian talk shows computing for 8 hours and 55 minutes; and five British shows accounting for 6 hours and 18 minutes. Finally, six programmes from the United States have been collected, which episodes add up to 26 hours and 19 minutes.

We do not attempt to present this sample as uniform or absolute, but rather as a representative case study that achieves the requirements of it producing both the 'generalizability' of results (Neuendorf, 2016), this is, findings can be applied to describe the phenomena of gender representation on television talk shows in general, and the replicability of the methodology (Neuendorf, 2016) so it can be replicated in different particular cases studies, in another context, to a similar case. This relies upon the concept of external validity since the methodology applied to this sample can be reasonably generalised to a larger sample and to other periods or similar contexts, which depends on the methodological instrument (Fallon, 2016).

The programmes included in the sample are those that meet the characteristics explained in the theoretical framework: a well-known host presents the programme, there is a live audience on the set, the main intention of the programme is to be entertaining and informative while addressing a variety of topics, there are guests that participate in the programme, it has a strong live quality to it (although some programmes may be pre-recorded), and it is highly structured. Some programmes have been excluded, as explained next because they do not meet some of these criteria.

The episodes that compose the sample are the following:

Table 3: Sample of November (from the 7<sup>th</sup> to the 13<sup>th</sup> of November 2016)

<b>Country</b>	<b>Programme</b>	<b>Channel</b>	<b>Episodes</b>
<b>Spain</b>	<i>El intermedio</i>	L6	4
	<i>El hormiguero</i>	A3	4
	<i>Hora Punta</i>	TVE1	5
<b>France</b>	<i>On N'est Pas Couché</i>	France 2	1
<b>Italy</b>	<i>Sbandati</i>	RAI 2	1
	<i>Le parole della settimana</i>	RAI 3	1
	<i>Che tempo che fa</i>	RAI 3	1
	<i>Maurizio Costanzo Show</i>	RE4	1
<b>UK</b>	<i>Have I Got News for You</i>	BBC 1	1
	<i>The Graham Norton Show</i>	BBC 1	1
	<i>The Last Leg</i>	CH4	1
	<i>The Jonathan Ross Show</i>	ITV	1
<b>US</b>	<i>Saturday Night Live</i>	NBC	1
	<i>The Tonight Show Starring Jimmy Fallon</i>	NBC	4
	<i>Late Night with Seth Meyers</i>	NBC	3
	<i>The Late Show with Stephen Colbert</i>	CBS	4
	<i>The Late Late Show with James Corden</i>	CBS	3
	<i>Jimmy Kimmel Live</i>	ABC	4

Source: own elaboration

Table 4: Sample of March (from the 13<sup>th</sup> to the 19<sup>th</sup> of March 2017)

Country	Programme	Channel	Number of episodes
Spain	<i>El intermedio</i>	L6	4
	<i>El hormiguero</i>	A3	3
	<i>Hora Punta</i>	TVE1	4
France	<i>On N'est Pas Couché</i>	France 2	1
Italy	<i>Sbandati</i>	RAI 2	1
	<i>Le parole della settimana</i>	RAI 3	1
	<i>Che tempo che fa</i>	RAI 3	1
UK	<i>The Nightly Show</i>	ITV	5
	<i>The Last Leg</i>	CH4	1
US	<i>Saturday Night Live</i>	NBC	1
	<i>The Tonight Show Starring Jimmy Fallon</i>	NBC	5
	<i>Late Night with Seth Meyers</i>	NBC	4
	<i>The Late Show with Stephen Colbert</i>	CBS	3
	<i>The Late Late Show with James Corden</i>	CBS	4
	<i>Jimmy Kimmel Live</i>	ABC	4

Source: own elaboration.

As noted, some programmes were considered for the sample for either being officially labelled as a talk show or meeting most of the criteria cited above, but were, in the end, dismissed for substantial reasons, such as compilation or special episodes.

For example, in the case of the Spanish programme *Hora Punta*, one episode airing on Friday, the 11<sup>th</sup> of November of 2016, was dismissed because it was not an original programme. Rather, it compiled the best moments of the week within the title, which would rather imply the analysis of a clip show episode and

not a talk show. Likewise, the Late Show with Stephen Colbert had a special episode of highlights of the campaign season airing on Friday, the 11<sup>th</sup> of November of 2016. This episode is also excluded from the sample.

Another production that was dismissed and not included in the sample was the French show *Le tattoo show*. Despite it being categorised as a talk show within the channel that it airs on (TF1), it doesn't match the characteristics of what is considered a television talk show in this project, since it focuses on a very narrow and specific topic (tattoos) and it affects severely the narrative of the programme, where instead of addressing current topics, the discussions revolve around the tattoos of guests. In fact, at the beginning of the captured episode, the host states that they mainly discuss one topic: tattoos.

Another episode that has been excluded from the sample was a *Have I Got News for You* episode that aired on the 13<sup>th</sup> of March. The reason for its dismissal is because it was a re-run of an older episode from a past season, specifically, that aired on the 29<sup>th</sup> of April of 2016.

Finally, it is useful to clarify that *Che Tempo Che Fa* has two main parts: one described as 'anteprima', before the main show, and the main show. Also, its spin-off *Che Fuori Tempo Che Fa* is not included in the sample because it is more similar to the interview genre than it is to a talk show, although it aired immediately after the main show of *Che Tempo Che Fa*.

As exposed in the theoretical framework, the television talk show does not have a single form and consolidated structure, a fact that is the recorded sample confirms due to the disparity in structure among the collected episodes. To have a better understanding of the case study, and, therefore, of the research project and methodology, a file for each one of the programmes that constitute the sample has been developed, including significant information that highlights the main features and structure of the analysed programmes and episodes.

Several episodes from each programme have been watched to properly develop the following detailed files, especially in those cases in which the sample of this project only included one episode of the programme. These files allow for a better understanding of each programme and episode in particular, as well as of the sample in general.



It is significant to acknowledge some specificities of these files. For instance, when specifying the airing times of the episodes, the local time of the country in which the programme is airing is used. In the case of the United States, the indicated time is Eastern time. For countries using a different language from English, a translation for the title of the programme is facilitated between brackets. Concerning the duration of the programme, the indicated time is in minutes without taking the breaks into account, that is, the duration of the programme itself without considering advertisements.

The files indicated five main aspects that are considered relevant for a proper awareness of the analysed sample: the airing details, the technical specificities, the structure of the episodes, the visual items of the programme, and sample specificities.

## 7.1. El intermedio

### 7.1.1. Airing details

Title: El intermedio [The Break].

Average duration: 50 minutes.

Airing time (timeslot): 9:30 pm (prime time).

Airing frequency: Monday to Thursday.

Country: Spain.

Channel: Antena 3.

Ownership: Commercial.

### 7.1.2. Technical details:

Genre/microgenre: Talk show/Political satire.

Recording: Live.

Place of recording: Madrid.

Seasons: 15 (2019/2020).

Awards or popularity: The programme has been nominated for several awards and has won best entertainment programme, the best host and the best script

from the Television Academy of Spain on several occasions. It also received an award for fighting for LGTBQ+ rights (Servimedia, 2015).

### 7.1.3. Structure of the programme

Introduction: The host, El Gran Wyoming, introduces the programme before the opening sequence saying to the at-home audience 'you already know the news, now we will tell you the truth'. After the opening sequence, which includes images and names of host and collaborators, there is a shot of the set with the audience cheering and applauding. The host gives thanks to the audience and says what time it is, which increases the sense of liveness. In case there is some group invited as an audience, the host also remarks their presence (such as university students, for example) and proceeds to greet his female collaborator, which starts the main section.

Main themes or topics: The show mainly addresses current affairs from a satirical point of view, especially those related to politics.

Sections: The main section consists of one of the female collaborators, Sandra Sabatés, introducing a topic and reading objective information and the host making satirical and humorous comments about it. Other collaborators participate, making special sections where they discuss particular issues or politicians, as well as interviews to relevant guests, either well-known in the political space or relevant at the moment. Finally, each piece or section is introduced by a comical piece created from file images and sound and manipulated to make it humorous, which is known as *counterfeit videos*. Some recurring sections are not present in every programme, such as a sketch parody featuring one of Spain's biggest impersonators, Joaquín Reyes; musical current affairs, where current topics are related in a musical form, changing the lyrics to well-known songs; the voice of the street, where a collaborator asks pedestrians their opinion or different questions with an entertaining aim, or 'it had to be a woman', a section in which collaborator Sabatés interviews a woman with an interesting story.

Audience participation: Audience does not participate directly in the programme besides showing their reaction (laughing, applauding).

Farewell: Host advertises programmes of the media group (with two main channels, he can promote programmes airing on either one of those) and tells the audience to tune in tomorrow 'for more, but not better because that's impossible'.

#### 7.1.4. Visual items

Logo: The logo is the name of the programme with dedicated typography.



Figure 1 'El intermedio' logo.

Opening sequence: The opening sequence includes images of the host and his collaborators along with their names over a music track.

Set description and on-set audience: The set has two main spaces with two tables, one for the main section where the host and collaborator Sabatés discuss the main topics of the moment, mimicking a news programme, and other in which a collaborator, usually Dani Mateo, sits to discuss a particular topic or person. The audience is seated in front of the set, behind the cameras, so members of the audience do not appear on screen unless there is a wide shot of the set.

Set decoration: The decoration of the set includes the logo of the programme and two main screens, one for each space. The bigger screen does not show any images other than an abstract image and the logo of the programme. The smaller screen, situated in the space of the collaborator, changes depending on the topic that is addressed and shows images related to it.

### 7.1.5. Sample specificities

Season and episode: Season 12, episodes are not numerated but rather specified by date.

Day/s recorded [day/month/year (day of the week)]: 07/11/2016 (Monday), 08/11/2016 (Tuesday), 09/11/2016 (Wednesday), 10/11/2016 (Thursday), 13/03/2017 (Monday), 14/03/2017 (Tuesday), 15/03/2017 (Wednesday), 16/03/2017 (Thursday).

Sample observations: None.

## 7.2. El hormiguero

### 7.2.1. Airing details

Title: El hormiguero [The Anthill].

Average duration: 45 minutes.

Airing time (timeslot): 9:45 pm (prime time).

Airing frequency: Monday to Thursday.

Country: Spain.

Channel: Antena 3.

Ownership: Commercial.

### 7.2.2. Technical details:

Genre/microgenre: Talk show/Celebrity chat.

Recording: Live.

Place of recording: Madrid.

How many seasons: 14 (2019/2020).

Awards or popularity: It has received several awards from the Spanish Television Academy and nominated to an international Emmy Award for Non-Scripted Entertainment in 2011 and 2012.

### 7.2.3. Structure of the programme

Introduction: After the opening credits, the programme opens with a shot of two puppet ants, who are part of the programme, and the host, Pablo Motos, dancing to an opening song with some collaborators. After the brief dance, one of the collaborators kisses host in the head and goes backstage with the other collaborators. The host enters the set and greets an enthusiastic audience for a moment. Afterwards, the host proceeds to give a little preview of the episodes of the week by telling the audience who are the guests for the upcoming programmes.

Main themes or topics: The main theme of the programme is entertainment and celebrity culture. The host interviews well-known people about their projects, also including some personal questions, and then they participate in entertaining sections such as games, performances or science experiments.

Sections: The main section of the programme is the interview carried out by the host, Pablo Motos. Motos welcomes a celebrity or group of celebrities altogether each episode and interviews them, usually regarding a particular project which they are promoting. In the final part of the interview, two puppet ants of significant relevance to the programme appear to either ask the guest or guests some questions or to play a game with them. After the interview, several sections can take place, varying from episode to episode. Some recurring sections are:

- The challenge of the week: where a female collaborator, Pilar Rubio, takes up on a challenge each week or every other week, such as learning the choreography to the *Single Ladies* song or learning to change a lightbulb with a drone.
- Different quiz games: usually presented by the puppet ants. These games normally take place after the interview of the celebrity and follow simple rules such as 'guess the price' (similar to *The Price is Right*), such as "did Trump say this sentence" or a joke competition.
- Technology and science projects: during this section, collaborator Marron presents some innovative technology products or science projects and guests either participate following his directions or they merely observe.

Some other sections include a review of popular viral internet videos, and magic or artistic performances.

Audience participation: Audience members can be called to participate in some games with the celebrity guest, although it is not a norm, nor it occurs in every episode.

Farewell: In the final part of the episode, the host thanks the guest and the audience and reminds them to tune in the next day, usually mentioning the name of the guest that will be appearing on the set.

#### 7.2.4. Visual items

Logo: The logo of the programme includes a warning sign with special typography with the title of the programme and the icon of an ant in a blue gradient background.



Figure 2: 'El hormiguero' logo.

Opening sequence: The opening sequence shows the host of the programme, Pablo Motos, flying over a futuristic setting of a city in which big screens show relevant moments of the programme. He stands in the middle of the city and there is a zoom-in into his eyes to show more clips of the programme, mainly guest interviews, in smaller screens or rectangles. Then, the logo is shown, and the live set appears on the screen.

Set description and on-set audience: The set has two main spaces: one where the interviews take place, with a big white table to include the host, the guest or guests and from which the two puppet ants emerge (from the middle of the table) with a background showing a luminous city during the night; and another spacious part where different sections take place, such as artistic performances or science experiments, which is also the part from which guests come into the set. There is also a smaller section to the right part of the screen where the opening dance takes place and from where some collaborators appear on set. In some episodes, the backstage of the set is also shown if it is necessary to carry out a particular section, such as a car race or install something that is not fit for the regular set.

The audience that is seated on the studio is behind the cameramen, in front of all the visible spaces (the two main spaces and the smaller one).

Set decoration: The set is decorated mainly by a big white table, which is where the most important part of the show takes place, and with modern features such as the background of a luminous city behind the main section or screens.

#### 7.2.5. Sample specificities

Season and episode: Season 11, episodes are not numbered but rather they are identified by the name of the guests.

Day/s recorded [day/month/year (day of the week)]: 07/11/2016 (Monday), 08/11/2016 (Tuesday), 09/11/2016 (Wednesday), 10/11/2016 (Thursday), 13/03/2017 (Monday), 15/03/2017 (Wednesday), 16/03/2017 (Thursday).

Sample observations: One episode of the programme, the one airing on Tuesday, the 14<sup>th</sup> of March of 2017, did not air because of a football match.

### 7.3. Hora punta

#### 7.3.1. Airing details

Title: Hora punta [Rush Hour].

Average duration: 40 minutes.

Airing time (timeslot): 10:05 pm (prime time).

Airing frequency: Monday to Thursday.

Country: Spain.

Channel: TVE.

Ownership: Public.

7.3.2. Technical details:

Genre/microgenre: Talk show/Current events.

Recording: Live.

Place of recording: Madrid.

How many seasons: 2 (the last season aired in 2018).

Awards or popularity: The programme did not win any relevant awards.

7.3.3. Structure of the programme

Introduction: After a brief opening sequence, the host, Javier Cárdenas, welcomes the viewers to the programme while his Twitter username, as well as the official social media profiles of the programme, appear on a tagline on screen. Then, he proceeds to present the guest for the episode. On some episodes, where the collaborators are already seated on the table, he also introduced them one by one.

Main themes or topics: This programme has a variety of topics, from interviews discussing the professional career of guests or more personal interviews, to fun facts from around the world or discussing television programmes of the channel.

Sections: The main section of the programme includes a review of several entertaining news, usually introduced by a collaborator and a video in which the event is explained. Afterwards, collaborators and host discuss and give their opinion on the matter. They may also discuss current television programming of the same channel in which the programme airs.

Furthermore, there are interviews to celebrity guests, usually discussing personal and professional matters and showing throwback clips of them in the channel, TVE, years ago when possible.

There are also some entertainment sections in which collaborators or guests carry out challenges or perform.



Audience participation: The audience does not participate nor engages too much with the programme.

Farewell: The host reminds the viewers what programme is coming next on the same channel, as a form of promotion for the channel.

#### 7.3.4. Visual items

Logo: The logo includes some clock gears with modern typography.



Figure 3: 'Hora Punta' logo.

Opening sequence: The most recent opening sequence is an animation of the logo of the programme. Before this, they included the same theme song with a variety of images of people (skateboarding, close-ups of a tattoo) and a brief animation of the logo.

Set description and on-set audience: The set is composed of one space with a big table where 8 to 10 people can be seated. There are two main medium screens and behind the table, there is a background of a city during the night with some lights on. If there is any section that needs to be developed standing up, the participants move to a side of the table, but not to a notorious space.

The audience is seated in front of the main space and does not appear on camera unless there is a wide shot of the set.

Set decoration: The set is decorated mainly with screens, both for the background and for showing some clips. The appearance is minimalistic and modern, with not too many elements on set.

#### 7.3.5. Sample specificities

Season and episode: Season 1, episodes are also identified by date rather than a number.

Day/s recorded [day/month/year (day of the week)]: 07/11/2016 (Monday), 08/11/2016 (Tuesday), 09/11/2016 (Wednesday), 10/11/2016 (Thursday), 13/03/2017 (Monday), 14/03/2017 (Tuesday), 15/03/2017 (Wednesday), 16/03/2017 (Thursday).

Sample observations: There was one episode that was captured but finally not included on the sample, airing on the 11<sup>th</sup> of November of 2016. The reason for the dismissal of this episode was that it was not an original broadcast of a talk show, but rather, a compilation of the best moments of the week, which converted the episode into a clip show.

#### 7.4. On N'est Pas Couché

##### 7.4.1. Airing details

Title: On N'est Pas Couché [We Are Not Sleeping].

Average duration: 180 minutes.

Airing time (timeslot): 11 PM (late-night).

Airing frequency: Saturday.

Country: France.

Channel: France 2.

Ownership: Public.

##### 7.4.2. Technical details:

Genre/microgenre: Talk show/Political satire.

Recording: Pre-recorded. It is recorded on Thursday to air the next Saturday.

Place of recording: Paris.

How many seasons: 14 (2019/2020).

Awards or popularity: It has been nominated in three occasions for 'Les Gérard de la télévision' Awards but has not won yet.

### 7.4.3. Structure of the programme

Introduction: After the opening sequence, the host, Laurent Ruquier, welcomes the on-set audience, who are showing enthusiasm by cheering and applauding during the whole introduction, and viewers to the programme. Standing up, he introduces collaborators, who are already seated on the table, and the guests for the evening one by one by mentioning the project that they are about to promote. After saying their name, guests enter the set welcomed by a cheering audience and sit on their assigned seat. This is the routine with all the guests except for one or two, usually of political relevance, presented at the beginning of the programme. This 'special guest' is welcomed at some point during the broadcast, making a dedicated and more notorious introduction, to be interviewed, mainly by the host but also by collaborators. Once all the main guests are seated in one of the two main tables designed for that purpose (the host has a table of his own), the music theme fades out and the main sections begin.

Main themes or topics: The main topics with which this show is concerned are current cultural events and promotions, and political life. It is mainly concerned with current affairs and political issues, but it maintains a satirical and relaxed tone during the whole duration of the programme.

Sections: After the introduction, the host, Laurent Ruquier, reviews the most important news of the week with a humorous, satirical tone, as well as the best satirical illustrations of the press. During this section, guests and collaborators may comment but always after the host presents and discusses the news first and usually, after the host himself addresses them and asks them for their opinion. It is similar to an opening monologue but commenting on different news and with some guests intervening at the host's petition.

Once that main section is finished, a parody video made by the programme with archive files and a known song may be broadcast. After that, the host introduces the project of the main guests who are seated on the table and comments on them, each one from their seat. Then, collaborators briefly discuss the projects as well, and guests may comment on the remarks that are being made. This is made in a type of introduction of the projects since each

one of the guests is individually called to the 'interview chair' to discuss their projects more extensively.

Sequentially, another guest, usually politically relevant, is called on set to be interviewed by the host and his two collaborators, although guests are also present and may comment on what is being said. This new guest seats on a chair which is located next to the guest tables.

Once this interview is finished, the political guest leaves the set and host starts calling main guests one by one to be seated on the interview chairs, located to the side of the guest tables. From there, the host and his two collaborators interview guests about their projects, which had been introduced earlier to the audience. The other guests are present during the interview and may make comments, or not, about their colleagues' projects.

Audience participation: Audience does not participate in the programme; they merely show their reaction to what is being said by applauding and sometimes cheering.

Farewell: After all the sections take place, the host reviews the projects of the main guests to promote them and thanks them, as well as the public.

#### 7.4.4. Visual items

Logo: The logo is the name of the programme made with big, uppercase decorated typography.



Figure 4: 'On N'est Pas Couché' logo.

Opening sequence: The opening sequence is a motion graphics design, showing some high digital buildings in the appearance of a city, with a nightly environment and some lights on them, as if it were an aerial shot. There are parts of the logo appearing on screen in the middle of the buildings and the

names of the main team (creators, the host, showrunner) are also showed on the screen. Finally, a zoom-out reveals the logo of the programme.

Set description and on-set audience: The set has one main space with three tables located in the form of a triangle; one occupied by the host, and the other two in which collaborators and guest seat. At the side of these two latter tables, there are two chairs, which are reserved for the interviews, both for the political guest and the main guests when asked about their projects for the second time in depth. Behind the host's there are two screens.

The audience is divided into four sections surrounding the main set: two sections on the sides, behind each table of the collaborator; and two behind the desk of the host. Audience members often appear on-screen on the background.

Set decoration: The set is decorated using a modern motive, with white tables and stairs and white frames for the two screens that are behind the desk of the host. All white elements have holes in them as a decorative pattern.

#### 7.4.5. Sample specificities

Season and episode: Season 11, episodes 11, and 26.

Day/s recorded [day/month/year (day of the week)]: 12/11/2016 (Saturday), 18/03/2017 (Saturday).

Sample observations: None.

### 7.5. Sbandati

#### 7.5.1. Airing details

Title: Sbandati [Stragglers].

Average duration: 90 minutes.

Airing time (timeslot): 11:30 PM (late-night)

Airing frequency: Tuesday.

Country: Italy.

Channel: RAI 2.

Ownership: Public.

7.5.2. Technical details:

Genre/microgenre: Talk show/Current events.

Recording: Live.

Place of recording: Naples.

How many seasons: 2 (the second season ended in 2018).

Awards or popularity: The show has not won any significant awards.

7.5.3. Structure of the programme

Introduction: Both hosts welcome the cheering audience to the programme, they anticipate the guest of the evening and present collaborators that participate in the episode one by one.

Main themes or topics: The programme discusses current events, but mainly focuses on television topics, both national and international, as well as the career of the guest of the evening.

Sections: The main topic of discussion is television, either introduced by the hosts using an image or a screenshot from a news piece, or a collaborator introduces a clip later to be discussed. Also, there are entertainment bits, usually related to current events such as the elections of the United States, and an interview to a celebrity discussing their experience or career or participating within the discussion and entertaining pieces.

Audience participation: The audience does not participate in the programme. In some episodes, some tweets of the audience may be read.

Farewell: Hosts ask collaborators about whether they watch or would watch a programme or not, and they respond.

7.5.4. Visual items

Logo: The logo is the name of the programme using clean typography in white over a blue background with a mirrored 'd'.



Figure 5: 'Sbandati' logo.

Opening sequence: Rather than a dedicated opening sequence, an animation of the logo is shown on screen over the image of the set.

Set description and on-set audience: The set has one main space with three tables, one frontal one, from where the hosts, Gigi and Ross, present the programme, and two tables to each side confronting one another, where collaborators and guests seat. Behind the table of the hosts, there is a big screen.

The audience is located behind each of the collaborators' tables, hence, there are two separated groups of audience members.

Set decoration: The decoration is minimalistic and casual. The main element of attraction is a big screen behind the hosts' desk, that shows a wallpaper of images and the logo of the programme, and it is also used to show clips of videos, or sketches created by collaborators. Other than this screen, the set is decorated by lightning, mainly yellow (surrounding the main screen in an oval form) and green (on the floor and parts of the tables).

#### 7.5.5. Sample specificities

Season and episode: Season 1, episodes 6 and 21.

Day/s recorded [day/month/year (day of the week)]: 08/11/2016 (Tuesday), 14/03/2017 (Tuesday).

Sample observations: None.

### 7.6. Le parole della settimana

#### 7.6.1. Airing details

Title: Le parole della settimana [The Words of the Week].

Average duration: 45 minutes.

Airing time (timeslot): 8:30 PM (prime time).

Airing frequency: Saturday.

Country: Italy.

Channel: RAI 3.

Ownership: Public.

7.6.2. Technical details:

Genre/microgenre: Talk show/current affairs.

Recording: Live.

Place of recording: Unknown.

How many seasons: 4 (2019/2020).

Awards or popularity: It has not won any relevant awards.

7.6.3. Structure of the programme

Introduction: The guest of the evening presents the host of the programme, Massimo Gramellini, who enters the set amidst the applause of the audience.

Main themes or topics: The main theme of the programme revolves around current affairs and topical discussions.

Sections: The main structure for every section of the programme is to set out a keyword and have a conversation around it. For example, the word 'cerotto' (plaster) is introduced to discuss the creation of a band-aid that is used as a scotch tape by an Australian girl. There mainly two sections of the programme, one where the host discusses with the main celebrity guest different topics around selected keywords, and another section in which collaborator, Geppi Cucciari in the project's sample, also comments on topical discussions using keywords in a distended form. There are also parts of the programme where non-famous guests can collaborate for elaborating on a specific topic, who usually are the protagonists of the affair that is being discussed.

Audience participation: The audience does not participate in the episodes, although non-celebrity guests can be seated along with the audience.

Farewell: In the farewell section, the collaborator Cucciari creates a sentence including all of the keywords used during the programme, and afterwards, the



host presents the guests for a programme of the channel, 'Che tempo che fa', and thanks the guests for having participated in the programme.

#### 7.6.4. Visual items

Logo: The logo is composed of the words of the title in red, except the word 'parole', highlighted in white.



Figure 6: 'Le parole della settimana' logo.

Opening sequence: The opening sequence is a motion graphics animation simulating a road and buildings created by red and white words (the word 'automobile' is repeated in different shapes to imitate a car and moves along a straight line formed by the word 'strada', which means 'road'). The camera moves amongst these words until meeting the logo of the programme, then zooming in on the 'o' of 'parole' into the live set of the programme.

Set description and on-set audience: The set has two main spaces, one with two or three chairs where the host and the main guest or guests are seated, discussing several topics, and another space opposite to this, where collaborator Cucciari leads her section behind a stand. The audience is located all around the set, surrounding the main spaces.

Set decoration: The decoration of the set follows a rather dark colour scheme where black and red prevail over other colours. Random words are decorating the high walls of the set, as well as the name of the programme, and the word that is being discussed at certain points is highlighted on the screen in white. The decoration is minimum, with only the necessary chairs for the audience and guests to be seated and a small stand or desk for the collaborator.

#### 7.6.5. Sample specificities

Season and episode: Season 1, episodes 3 and 18.

Day/s recorded [day/month/year (day of the week)]: 12/11/2016 (Saturday), 18/03/2017 (Saturday).

Sample observations: The main collaborator, codified in this sample, is Geppi Cucciari until the second season, in 2018. For the 2018/2019 season, Rocco Tanica took over this role, which is currently performed by Saverio Raimondo.

## 7.7. Che tempo che fa

### 7.7.1. Airing details

Title: Che tempo che fa [What the Weather Is Like].

Average duration: 90 minutes.

Airing time (timeslot): 8 PM (prime time).

Airing frequency: Sundays.

Country: Italy.

Channel: Rai 3.

Ownership: Public.

### 7.7.2. Technical details:

Genre/microgenre: Talk show/Current affairs.

Recording: Live.

Place of recording: Milano.

How many seasons: 17 (2019/2020).

Awards or popularity: The show has not won any significant awards.

### 7.7.3. Structure of the programme

Introduction: The host, Fabio Fazio, introduces a programme with an opening monologue, using a satirical tone to entertain the audience.

Main themes or topics: The show covers a variety of topics of general interest, from current affairs to cultural discussions and interviews to celebrity guests.

Sections: The main sections of the programme are the opening monologue, the interview of guests by the host, a musical performance and a section led by

collaborator Luciana Littizzetto where she discusses different topics with the host in a humorous way.

Audience participation: The audience does not participate in the programme.

Farewell: The farewell of the programme is made accompanied by collaborator Luciana Littizzetto and introducing a spin-off of the programme.

#### 7.7.4. Visual items

Logo: The title of the programme is the logo, using blue and white colours for the clean, sans-serif typography.



Figure 7: 'Che tempo che fa' logo.

Opening sequence: The opening sequence of the programme consists of a brief animation of the logo over a darker blue background in which the words appear on screen one below the other.

Set description and on-set audience: There is one main space on the set, one wide stage theatre-like that changes depending on the section of the programme. For the monologue, the host stands up in the centre of the stage. For the interview, a square table is used for the host, and a chair or several chairs are brought for the guests to be seated at the right part of the screen. There is a big screen at the back of the stage to show images.

The audience is located in seats in front of the main stage, as in a theatre.

Set decoration: The decoration on the set is minimal and assets are changed depending on the action that is taking place. For performances, special settings may be used (when Coldplay performed, for example, space was decorated with flowers in a colourful scheme and there was a piano; however, when Gnash and Olivia O'Brien performed, they stood in the centre of the stage with two stand-up microphones and no decoration).

#### 7.7.5. Sample specificities

Season and episode: Season 14, episodes are identified by date rather than by number.

Day/s recorded [day/month/year (day of the week)]: 13/11/2016 (Sunday), 19/03/2017 (Sunday).

Sample observations: None.

### 7.8. Maurizio Costanzo Show

#### 7.8.1. Airing details

Title: Maurizio Costanzo Show.

Average duration: 120 minutes.

Airing time (timeslot): 9:15 PM (prime time).

Airing frequency: Sunday.

Country: Italy.

Channel: Rete 4.

Ownership: Commercial.

#### 7.8.2. Technical details:

Genre/microgenre: Talk show/topical.

Recording: Live.

Place of recording: Rome.

How many seasons: 30 (2019/2020).

Awards or popularity: The show is the longest-running talk show in Italian television, being on and off the television screen since September of 1982. It

has won the prize for Best Entertainment TV Show by Telegatto on several occasions.

#### 7.8.3. Structure of the programme

Introduction: The introduction of the programme is made by guests anticipating what they are going to discuss on that episode before entering the set.

Main themes or topics: The topics are varied, and each episode is topical, discussing, for example, love at an advanced age.

Sections: The main section of the programme is the discussion amongst all participants of the selected topic that leads the episode. Besides, some guests are called into the set, later on, to be interviewed by the host.

Audience participation: The audience does not participate in the programme. In the used sample, the wife of one of the contestants is among the audience and is addressed and invited to speak, but not as an audience member, but as the wife of one of the guests.

Farewell: The host closes the programme and guests stand up before the audience to receive a round of applause individually or by small groups.

#### 7.8.4. Visual items

Logo: The logo of the programme is the title of the programme highlighting the words 'Costanzo Show' in bold.



Figure 8: 'Maurizio Costanzo Show' logo.

Opening sequence: The opening sequence is a wide shot of the Paolis Studio in Roma, zooming in to the entrance and a male voice over stating the location and the title of the programme. The image fades out to a red neon sign over a

black background reading 'On air', which fades out to a live image of the set of the show.

Set description and on-set audience: The set is a theatre location with all its particularities. There is dedicated space for the stage, where the action of the show takes place and the stalls where the audience is seated to enjoy the show. On the stage area, there is a special location for the band of the programme, which plays instrumental songs at selected moments of the episodes (after the opening sequence, during the farewell).

The audience is seated in lower-level stalls, like in a theatre.

Set decoration: The set barely has any decorations. On stage there are the necessary seats for each one of the guests and the band is located in a set of steps, so they can easily be seen by the audience and the viewers. At the beginning of the episode, before the opening sequence, the stage is hidden by a red curtain and the logo of the programme is projected upon it.

#### 7.8.5. Sample specificities

Season and episode: Season 27, episodes are identified by date.

Day/s recorded [day/month/year (day of the week)]: 13/11/2016 (Sunday).

Sample observations: There is only one episode of this programme in the sample because in 2017 the season started in April, a month after the capture of the sample for this project, and it aired on Canale 5 (Redazione Fullsong, 2017).

### 7.9. Have I Got News for You

#### 7.9.1. Airing details

Title: Have I Got News for You.

Average duration: 35 minutes.

Airing time (timeslot): 10:45 PM (late-night).

Airing frequency: Friday.

Country: The United Kingdom.

Channel: BBC1.

Ownership: Public.

7.9.2. Technical details:

Genre/microgenre: Talk show/Current events.

Recording: Pre-recorded, usually a day before its broadcast.

Place of recording: Elstree Studios (Hertfordshire, East of England).

How many seasons: 58 (2019/2020).

Awards or popularity: The show has been nominated several times for BAFTA awards and British Comedy Awards, winning twice in the former and three times in the latter. It has also been nominated for National Television Awards in the United Kingdom.

7.9.3. Structure of the programme

Introduction: The guest host for the week welcomes the audience and viewers to the programme and opens the episode by referring to the news of the week, mainly political news, in a satirical and comical manner.

Main themes or topics: The main topics discussed are political news, mainly national, related to the United Kingdom current affairs.

Sections: The programme bases its development in a competitive environment. Its structure is highly influenced by the mechanics of a quiz show.

There are two regular collaborators, Ian Hislop and Paul Merton, in opposing teams, and each one of them receives a special guest each episode to be a part of their team. The host presents different sections or rounds related to current news where they score a number of points based on their correct or original answers. These rounds may vary, and include, among other possibilities:

- Film Round: silent video clips are shown, and participants have to identify the story to which the clip refers to.
- Tabloid Headlines: headlines with a pun or several puns are shared with the teams, and participants have to identify and comment on the story.
- Missing Words: headlines from newspapers are displayed and participants must guess which words may complete those sentences.

Audience participation: The audience does not participate in the programme.

Farewell: For the final section of the episode, the guest host reviews the score of each team, announcing the winner, and reads out loud a quick round of humorous news, usually making them comical by associating the headlines with manipulated or unrelated funny images.

#### 7.9.4. Visual items

Logo: The logo uses the title of the programme in white letters over black background in an informal style.



Figure 9: 'Have I Got News for You' logo.

Opening sequence: The opening sequence varies depending on the season because it addresses political issues or topics of the moment using animated illustrations. For example, the year of the sample, the opening sequence showed a transition of a person checking his bank account and from the word 'bank' it transitioned to a sign of a food bank where tons of people were queuing. In 2019, an aerial view of the map of Europe shows the United Kingdom moving away from Europe and holding on to it at the last moment by a hook, representing the Brexit situation.

Set description and on-set audience: The set has one main space with a big desk where all participants are seated. There is a big panel behind this desk that has the title of the programme written on it and then flips to show a wallpaper of caricatures of well-known people.



Set decoration: The decoration of the set is limited to the table and the aforementioned wallpaper. The main colours used in lightning are red and blue.

#### 7.9.5. Sample specificities

Season and episode: Season 52, episode 6.

Day/s recorded [day/month/year (day of the week)]: 11/11/2016 (Friday).

Sample observations: An episode of 'Have I Got News for You' aired on March 2017, on the week selected for capturing the sample for this project. However, this broadcast was a re-run of an original episode which aired on the 29<sup>th</sup> of April 2016 (season 51, episode 4), which was the reason for its dismissal.

### 7.10. The Graham Norton Show

#### 7.10.1. Airing details

Title: The Graham Norton Show.

Average duration: 45 minutes.

Airing time (timeslot): 10:35 PM (prime time).

Airing frequency: Friday.

Country: The United Kingdom.

Channel: BBC 1.

Ownership: Public.

#### 7.10.2. Technical details:

Genre/microgenre: Talk show/Entertainment.

Recording: Pre-recorded on Thursdays, the day before its broadcast.

Place of recording: London.

How many seasons: 26 (2019/2020).

Awards or popularity: The show has been nominated and won BAFTA Awards on several occasions, as well as British Comedy Awards.

### 7.10.3. Structure of the programme

Introduction: A main guest of the episode welcomes viewers to the show before the opening sequence. Afterwards, the host, Graham Norton, makes his appearance on set to a cheering audience and opens the episode with a satirical monologue about current affairs, usually including topics from the political panorama.

Main themes or topics: The main topics addressed on the programme are current affairs, a wide variety of topics discussed by celebrity guests and the host. The content of the show is highly focused on entertainment.

Sections: After the opening monologue, the host welcomes guests onto the set and the interview section begins. Although the host has questions for each one of the guests, they are all part of the same section and can intervene and elaborate on each other's parts of the interview. There is also a section where one of the guests performs as a musical act.

Audience participation: The audience does not participate in the programme.

Farewell: For the farewell of the programme the host reminds the audience the official website of the programme and invites the audience to cheer for the guests of the evening. Finally, he invites viewers to join in next week and anticipates the guests for the next episode.

### 7.10.4. Visual items

Logo: The logo includes the title of the programme in lowercase letters on top of a star with gradient yellow.



Figure 10: 'The Graham Norton Show' logo

Opening sequence: The opening sequence includes random images of objects over a purple background, such as a robot emerging from the water, a toy soldier splashing and drowning in the same type of pond, a lava lamp, and finally the logo emerging from the water and sparkles falling from the top. Then, there is a zoom in to the live set of the programme. There is also a music theme for the programme playing during the opening sequence.

Set description and on-set audience: There are three main spaces on the set. Firstly, the host performs his opening monologue from a circular platform in the middle of the set, in front of the audience, standing up. The other main space, to the left of this circle, is where the interviews take place, with a big red couch for the guests and a grey chair for the host next to it, with a centre table in the middle. Finally, the third main space is where musical performances take place, to the right of the monologue circle.

The audience is located in front of these three spaces.

Set decoration: The space of the monologue, the round platform, is not decorated although it is highlighted by being luminous; while the performance space varies depending on the musical act that is performing.

The interviewing area is decorated by the two main seating objects, a big red sofa for the guests and a grey chair for the host, a centre table with glass waters and a fruit bowl on top of it, and a purple carpet. Behind the guest, there is an orange and purple wall, and behind the host, there is another orange and purple wall and a table with some objects (vases, flowers), and a television screen.

#### 7.10.5. Sample specificities

Season and episode: Season 20, episode 7.

Day/s recorded [day/month/year (day of the week)]: 11/11/2016 (Friday).

Sample observations: The programme has two main production sequences, airing one season from September or October to February or March of the next year, and the next season airing that same year from April to June. In this sample, the season captured begun on the 30<sup>th</sup> of September 2016 and it

ended on the 3<sup>rd</sup> of March 201. The next one airing in 2017, season 21, begun on the 7<sup>th</sup> of April that same year, hence, only one episode was captured.

## 7.11. The Last Leg

### 7.11.1. Airing details

Title: The Last Leg.

Average duration: 50 minutes.

Airing time (timeslot): 10 PM (prime time).

Airing frequency: Friday.

Country: The United Kingdom.

Channel: Channel 4.

Ownership: Commercial.

### 7.11.2. Technical details:

Genre/microgenre: Talk show/Entertainment.

Recording: Live.

Place of recording: London.

How many seasons: 18 (2019).

Awards or popularity: The show has been nominated for several relevant awards such as BAFTAs, and Royal Television Society Awards.

### 7.11.3. Structure of the programme

Introduction: The introduction of the programme is a preview of the episode made by one of the hosts, Adam Hills.

Main themes or topics: This programme was firstly broadcast to cover the 2012 Summer Paralympics but due to its success, it has become a weekly talk show and it mainly addresses current events with a humorous perspective.

Sections: After the opening sequence, hosts appear on set and main host, Adam Hills, welcomes the audience to the show and presents a brief

introduction of that night's episode. Following, he presents co-hosts Alex Brooker and Josh Widdicombe and the three of them discuss current events with a comical purpose, sometimes using video extracts or tweets that introduce the topic. Some of these discussions may have generated enough interest for the programme to create a sketch around them, in which case there are pre-recorded sketches being part of the show.

Another important part of the show is the interview, in which a guest or guests are invited into the set to be interviewed by the hosts and also discuss current events with them.

Also, during the whole duration of the programme, host Hills invites viewers to participate via Twitter using specific hashtags and some time is dedicated to reading some of the shared tweets.

Audience participation: The on-set audience does not participate in this programme. Viewers are insisted throughout the programme to participate via Twitter and some tweets are read on the set moments after being posted.

Farewell: The main host, Adam Hills, asks the audience to cheer for the guest or guests of the night as well as for his co-hosts and anticipates the guests of next week's episode. The show finishes with a brief comical sketch, either pre-recorded or on the set.

#### 7.11.4. Visual items

Logo: The logo is a plain text with the title of the programme.



Figure 11: 'The Last Leg' logo.

Opening sequence: The opening sequence shows the three male hosts walking through a windy, chaotic setting, with television screens crashing and exploding, papers flying towards them and some fires and smoke while the theme song

'Harder Than You Think' by Public Enemy is playing. In the last shot of the opening sequence, there is a big fire explosion behind the hosts and then the image fades out to the live set and the current episode.

Set description and on-set audience: The set has one main space in which the three co-hosts develop the programme, one big white sofa where both guests and co-hosts Alex Brooker and Josh Widdicombe sit, and a desk from which the main host, Adam Hills, presents the programme. The audience is located behind this main space, in front of the camera, thus, they are on-screen during the whole duration of the episode.

Set decoration: The set is decorated with the name of the programme in big letters behind the audience, on the wall. Apart from the seating places, there is a screen between the sofa and the desk. Also, on the table where Adam Hills is seated, there are a few elements that vary depending on the episode, from mugs to caricatures and plants.

#### 7.11.5. Sample specificities

Season and episode: Season 9, episode 5; and season 10, episode 8.

Day/s recorded [day/month/year (day of the week)]: 11/11/2016 (Friday), 17/03/2017 (Friday).

Sample observations: The production of the series varies from year to year but there are always several seasons aired per year. For example, in 2017, season 10 begun in January and ended in April, season 11 begun a month later at the end of May and lasted until mid-August, and season 12 begun in September and ended in December. Meanwhile, in 2018, season 13 begun in January and ended in March, season 14 begun in June and ended in August, and season 15 begun in October and ended in December.

### 7.12. The Jonathan Ross Show

#### 7.12.1. Airing details

Title: The Jonathan Ross Show.

Average duration: 50 minutes.

Airing time (timeslot): 9:40 PM (prime time).

Airing frequency: Saturday.

Country: The United Kingdom.

Channel: ITV.

Ownership: Commercial.

7.12.2. Technical details:

Genre/microgenre: Talk show/entertainment.

Recording: Pre-recorded.

Place of recording: London.

How many seasons: 15 (2019/2020).

Awards or popularity: The show has been nominated twice for National Television Awards of the United Kingdom.

7.12.3. Structure of the programme

Introduction: After the opening sequence, the host Jonathan Ross, welcomes an enthusiastic audience to the show and gives a little preview of the programme and who are the guests and performers of the evening. As they are named, guests, who are waiting in a different room, are shown on screen both on set and at home for the audience to react.

Main themes or topics: The show addresses several themes, mainly current events, but the career of guests and personal experiences are also discussed.

Sections: After the introduction, the host opens the episode with an opening monologue referring to current events using a humorous tone, mainly political issues.

The main sections of the programme are the interviews. After the opening monologue, the host invites guests on set one by one. The interviews are individual, but guests meet on the interview sofa gradually; this is, the host invites the first guest, then the second guest comes on stage and joins the first guest for his or her individual interview and so on until all the guests are seated on the same sofa.

Another important part of the show is the musical performance made by one of the interviewed guests.

Audience participation: The audience does not participate in the programme.

Farewell: The farewell of the programme is the musical performance made by one of the guests. Before this, the host of the programme introduces the artist and the performance and thanks all the guests for having participated.

#### 7.12.4. Visual items

Logo: The logo of the show is the title of the show in bold, dark uppercase letters with white dots in them simulating stars.



Figure 12: 'The Jonathan Ross Show' logo.

Opening sequence: The opening sequence is a motion graphics scene in which fragmented square blocks come together to form the logo of the show. After the logo is shown on screen, there is a camera sweep and the live set of the episode is shown.

Set description and on-set audience: The set has two main spaces, one where the interviews take place, and a set for the musical performance. Furthermore, there is an empty space in front of the stairs which the host uses to get on stage, which is where the opening monologue takes place.

The interviewing area is situated in a circular set and it has a big orange sofa where the guests are seated and a desk and a chair for the host. Behind these sitting spaces, there is an orange wall mainly covered by the image of a luminous city in the night as a wallpaper.



The performance area is on the opposite side of the interviewing space, also delimited by a circle, and its layout varies depending on the musical performance taking place. The background behind this space is similar to the one in the interviewing space on the sides but mainly black behind the performing set itself to adapt to the requests of every performer.

Set decoration: The set has no decorative elements apart from the seats for each participant and the background with a cosmopolitan motive. There is also a screen in which guests are shown when they are waiting backstage to be invited on stage.

#### 7.12.5. Sample specificities

Season and episode: Season 11, episode 10.

Day/s recorded [day/month/year (day of the week)]: 12/11/2016 (Saturday).

Sample observations: The production of this show is not regular. In general, there are two seasons per year, one airing from January to April, approximately, and another one airing from September to December. However, in 2019 the first part of the production (season 14) aired from March to May, while in 2017 and 2018 there was only one season per year, from September to November and December, respectively.

### 7.13. The Nightly Show

#### 7.13.1. Airing details

Title: The Nightly Show.

Average duration: 30 minutes.

Airing time (timeslot): 10 PM (prime time).

Airing frequency: Monday to Friday.

Country: The United Kingdom.

Channel: ITV.

Ownership: Commercial.

#### 7.13.2. Technical details:

Genre/microgenre: Talk show/Entertainment.

Recording: Pre-recorded. The episodes were recorded at 6 PM the same day they were broadcast.

Place of recording: London.

How many seasons: 1 (the first and last season aired in 2016).

Awards or popularity: The show did not claim any relevant award nominations or popularity mentions.

### 7.13.3. Structure of the programme

Introduction: Since the programme has a different guest host each week, the introduction varies depending on the style of the host. John Bishop received the audience already seated behind the host's desk, while David Walliams entered the set from behind two panels, as guests do, and Davina McCall came on from behind the audience, interacting with them and going upstairs to the stage.

Main themes or topics: The main themes addressed on this show are mainly current affairs, although professional and personal experiences of guests are also discussed, as well as entertainment sections and games with the sole purpose of amusement.

Sections: There are slight variations from week to week depending on the host of the programme, although it is a highly scripted format and there is a visible structure. Firstly, the host carries out a satirical review of the news of the week. There are also a couple of interviews per programme to celebrity guests and pre-recorded sketches, as well as audience participation sections.

Each Friday, in the last episode of the week, the host interviews the person who will be acting as the host of the programme for the next week.

Audience participation: Audience participation is a recurrent element, mainly for participating in games or raffle sections to win a prize.

Farewell: As the last entertaining moments of the episode, hosts show a short funny clip from the internet, usually featuring falls or other casual moments.

The host closes the programme and shows funny videos from the internet (dizzy player trying to score a goal).

#### 7.13.4. Visual items

Logo: The logo of the programme shows each one of the words of the title on top of the other, highlighting the word 'nightly' in red and the other two in black. It is usually styled in the format of an old cinema sign, appearing to have luminous blinds behind the letters.



Figure 13: 'The Nightly Show' logo.

Opening sequence: The opening sequence features a voice-over of the host of the week presenting the show and introducing themselves while aerial shots of London at night are shown on screen. After showing the city, there is a digital shot of an old-style cinema with a luminous sign where the logo of the programme appears along with the name of the host of the week written by its side. The host of the week also appears on this shot, climbing a stair up against the sign, as if they were the ones writing their name on the sign.

Set description and on-set audience: The layout of the set is in the style of a theatre and it has two main spaces: the main set from where the host leads the programme and where the interviews take place, using a desk and chair for the host and a sofa for the guests, and secondary space where entertainment sections are developed and which can vary significantly depending on the host. For example, when Davina McCall presented, which is part of the sample, this secondary area was reserved for her guest collaborator and musical aid, DJ Fat Tony, with his musical set. When Gordon Ramsay presented, he had a kitchen

counter occupying this area, while Dermot O'Leary had a piano for Joe Thompson to be the house pianist for the week.

The audience is located in front of the two main sets, seated in lower stalls like in a theatre.

Set decoration: The decoration of the set varies from host to host, especially the secondary area. The area where the interviews and the majority of the programme takes place includes a sofa for guests to sit on and a decorated desk behind which the host sits. The desk has two stands full of random elements and on top of it, there are personal elements of the host. It also includes a panel with the logo of the show.

#### 7.13.5. Sample specificities

Season and episode: Season 1, episodes 11 to 15.

Day/s recorded [day/month/year (day of the week)]: 13/03/2017 (Monday), 14/03/2017 (Tuesday), 15/03/2017 (Wednesday), 16/03/2017 (Thursday), 17/03/2017 (Friday).

Sample observations: None.

### 7.14. Saturday Night Live

#### 7.14.1. Airing details

Title: Saturday Night Live.

Average duration: 60 minutes.

Airing time (timeslot): 11:30 PM (late-night).

Airing frequency: Saturday.

Country: United States.

Channel: NBC.

Ownership: Commercial.

#### 7.14.2. Technical details:

Genre/microgenre: Talk show/Parody.

Recording: Live, although it may include pre-recorded sketches.

Place of recording: New York.

How many seasons: 45 (2019/2020).

Awards or popularity: The show has achieved high popularity and has won 65 Primetime Emmy Awards and several Writers Guild of America and Peabody awards. It has also been inducted into the National Association of Broadcasters Hall of Fame.

#### 7.14.3. Structure of the programme

Introduction: The show opens with a cold open, directly into a sketch of the programme, until one of the actors breaks character to say the catchphrase, 'Live from New York, it's Saturday Night!'

Main themes or topics: The show is mainly developed in the form of a parody, using mainly political themes and ordinary life topics, such as love life adventures or friendships.

Sections: The show is highly divided into sections in the form of comical sketches. Two main guests appear on each episode, one celebrity guest, who is a host, and one musical guest, who can be a solo artist or a band. After the cold open and the opening sequence, a celebrity guest appears on set to deliver an opening monologue. Apart from the live and pre-recorded sketches, there are two musical performances by episode, usually both by the same artist.

Some recurring sketches are the 'Weekend Update', where two cast members review the news of the week with a satirical tone and political parodies in which cast members impersonate relevant political figures.

Audience participation: The audience does not participate in this programme.

Farewell: During the farewell of the programme, the celebrity guest thanks the audience, viewers and participants for being a part of the show while a music piece is playing. Participants hug and talk while the credits roll over on the screen.

#### 7.14.4. Visual items

Logo: The actual logo has two main versions, one with the complete title for the show in white (or black, depending on the background colour) except for the

word 'Night, which is highlighted in blue, and another version using the acronym of the show 'SNL' in the same colours as the full version of the logo.

The logo consists of the words 'SATURDAY', 'NIGHT', and 'LIVE' in a bold, sans-serif font. 'SATURDAY' and 'LIVE' are in black, while 'NIGHT' is in blue. The words are arranged with 'SATURDAY' on the left, 'LIVE' on the right, and 'NIGHT' centered below them.

Figure 14: 'Saturday Night Live' logo, version 1.

The logo consists of the letters 'SNL' in a bold, sans-serif font. The 'S' and 'L' are in black, while the 'N' is in blue.

Figure 15: 'Saturday Night Live' logo, second version.

Opening sequence: The opening sequence includes images of the city of New York and images of collaborators while instrumental music is playing and a male voice over presents all comedians that are part of the cast, as well as the guests of the evening.

Set description and on-set audience: The set varies depending on the sketch that is being performed and the musical act that is taking place. Two main sets are frequent throughout the history on the show and they only show slight variations: the set where the monologues of the celebrity guest take place and the set for the section 'Weekend Update.'

The set of the monologue is a stage occupied by musical instruments and a band, and the celebrity guest comes on stage from a small staircase and delivers the monologue on the spotlight, in front of the band and the audience.

The set for the section of 'Weekend Update' imitates the set of a news programme, two actors in suits play the role of news anchor behind a sober large brown desk and a world map in blue tones on the background. As they discuss topical subjects, images related to what they are discussing appear on a small square on the screen.

The audience is seated in front of the action and no audience members appear on screen unless there is a wide shot of the set.

Set decoration: The decoration of the set varies depending on the action of the section that is performed.

#### 7.14.5. Sample specificities

Season and episode: Season 42, episode 6.

Day/s recorded [day/month/year (day of the week)]: 12/11/2016 (Saturday).

Sample observations: Although the production of the programme is consistent, each season begins in September and it ends in May, the airing of the episodes within that period is not as stable, and there are weeks where the schedule varies, and the broadcast of the episode is postponed, as is the case of the three last weeks of March 2017. That is the reason why there is only one episode of the show in this sample.

### 7.15. The Tonight Show Starring Jimmy Fallon

#### 7.15.1. Airing details

Title: The Tonight Show Starring Jimmy Fallon.

Average duration: 40 minutes.

Airing time (timeslot): 11:35 PM (late-night).

Airing frequency: Monday to Friday.

Country: United States.

Channel: NBC.

Ownership: Commercial.

7.15.2. Technical details:

Genre/microgenre: Talk show/Entertainment.

Recording: Pre-recorded on the same day of its airing at 5 PM.

Place of recording: New York.

How many seasons: 7 (2019/2020).

Awards or popularity: The talk show itself has been on air since 1954 starring different hosts: Steve Allen, Jack Paar, Johnny Carson, Jay Leno, Conan O'Brien and, currently, Jimmy Fallon. There have been some guest hosts such as Joan Rivers, but the six comedians aforementioned have been the official starring hosts of the talk show. It is one of the longest-running entertainment programmes in the United States.

The programme has received numerous awards throughout its history. Recently, with Fallon as the host of the show, it has been nominated for several Primetime Emmy Awards, winning in categories related to its interactivity and social television experience.

7.15.3. Structure of the programme

Introduction: After the opening sequence, the host enters the set to a very enthusiastic audience and the music of the in-house band, The Roots. After welcoming the host, he opens the episode with a stand-up monologue.

Main themes or topics: The show includes topics such as current events and a variety of subjects developed from the interviews to celebrity guests.

Sections: The programme is highly structured; however, the sections are not always the same ones. After the monologue, the show presents the band and they play an instrumental song for some seconds while he takes his seat behind the main desk.

Consecutively, the host proceeds to introduce the current episode and the guests for the rest of the week or next week, depending on which day is being broadcast. Following, the guest either introduces a sketch or recurrent section or directly proceeds to the first interview of the night.



There are two or three interviews per episode in which celebrity guests discuss different topics with the host. They can also participate in entertaining sections or games of ability, impersonations, etc.

The last section of the programme is a musical performance by another guest.

Audience participation: The audience does not participate directly although there are some special sections dedicated to the interaction through social media platforms.

Farewell: After the musical performance, the host thanks the guests of that episode for having participated and usually holds the CD of the musical performer of the night, putting it closer to the camera. Afterwards, he goes to the on-set audience to briefly interact with them and the image fades out.

#### 7.15.4. Visual items

Logo: The logo of the programme is the title of the programme with the original title aligned to the left, the word 'starring' in a smaller size, and the name of the host, Jimmy Fallon, aligned to the right. It is all written in uppercase letters and over the circular image of a full moon. When the moon is not used, the circle surrounding the typography is still used in different styles.



Figure 16: 'The Tonight Show Starring Jimmy Fallon' logo.

Opening sequence: The opening show shows the host of the programme, Fallon, walking through the city, and images of the city of New York while the musical

theme 'Hey, Hey, Hey, Hey' is playing and the voice of collaborator Higgins is heard reading out loud the names of the guests of the episode and presents the band and the host himself.

Set description and on-set audience: There are mainly four spaces show on camera: the area where the in-house band, The Roots, is located, the monologue and performance area, the interviewing area, and a small space from which collaborator Higgins comments at the beginning of the programme.

The band is located to the right part of the screen on top on a small stage to the side of the set, with all the necessary instruments.

The space for the monologue is the area in the middle of the band's space and the interviewing space, and it is also the area used for musical performances. During the monologue, there is no decoration whatsoever; and the assets during the musical performances vary depending on the performing artist.

The small space from which Higgins comments on the monologue and the first section has a microphone stand and a small stand for him to lean over.

The audience is located in front of the set.

Set decoration: The decoration in the areas of the band and collaborator Higgins are decorated as previously described, with no significant decorations beyond the main elements (musical instruments in the case of the band, and a microphone stand in the case of the collaborator).

The decoration on the monologue and performance area changes depending on the musical act that performs each episode, since each of them has its creative style.

The interviewing area is the main area of the show. It includes a desk and chair for the host, usually with the official mug of the programme on top of the table, and two sofas, one big and one small, where guests are seated during the interview. This area is a bit elevated by two steps and has a carpet. On the wall, there is the image of New York in the Night with buildings with the light on and a dark blue sky.

#### 7.15.5. Sample specificities

Season and episode: Season 4, episodes 40, 41, 42, 43; 111, 112, 113, 114, and 115.

Day/s recorded [day/month/year (day of the week)]: 07/11/2016 (Monday), 09/11/2016 (Wednesday), 10/11/2016 (Thursday), 11/11/2016 (Friday), 13/03/2017 (Monday), 14/03/2017 (Tuesday), 15/03/2017 (Wednesday), 16/03/2017 (Thursday), 17/03/2017 (Friday).

Sample observations: The first week of the captured sample, the week of the 7<sup>th</sup> of November, is missing an episode due to the United States elections special coverage. This happens with part of the sample of the United States in the first week.

#### 7.16. Late Night with Seth Meyers

##### 7.16.1. Airing details

Title: Late Night with Seth Meyers.

Average duration: 40 minutes.

Airing time (timeslot): 12:35 AM (late-night).

Airing frequency: Monday to Thursday.

Country: United States.

Channel: NBC.

Ownership: Commercial.

##### 7.16.2. Technical details:

Genre/microgenre: Talk show/Entertainment.

Recording: Pre-recorded on the same day of the broadcast at 6:30 PM.

Place of recording: New York.

How many seasons: 7 (2019/2020).

Awards or popularity: The show has been nominated for several awards but has not won one yet.

### 7.16.3. Structure of the programme

Introduction: The show opens directly with the main section, reviewing the news after the host asks the audience how they are doing. After the cheering, the host says, 'let's get to the news' and the section starts.

Main themes or topics: The main themes of the show are current events and topical discussions with celebrity guests.

Sections: The main section of the programme is reviewing the news with a satirical tone, especially those related to politics.

Afterwards, the host gives a preview of the guests and invites the first celebrity guest out to be interviewed about a range of topics. Sometimes guests introduce topics themselves. In between interviews, the host highlights the guest music artist performing with his in-house band, The 8G Band, that night. After this shout out, the rest of the interviews take place.

Some sections are part of the episodes regularly but not in every episode, such as 'Jokes Seth Can't Tell', in which host Meyers invites two collaborators, Amber Ruffin (a black woman) and Jenny Hagel (who is openly homosexual) to tell jokes that would face a higher level of criticism if a white straight male would tell them. Another frequently used section of the show, and a very famous one, is 'A Closer Look', in which Meyers explains, in a satirical manner, a political issue.

Audience participation: The audience does not participate in the programme.

Farewell: After the final interview, the host thanks the guests of the night and invites the viewers to join in tomorrow while the in-house band plays music until the image fades out.

### 7.16.4. Visual items

Logo: The logo of the programme is divided into two spaces by a slash symbol. To the left of the slash there is the words 'late night', and to the right, 'with Seth Meyers'. The logo is dark blue.



Figure 17: 'Late Night with Seth Meyers' logo.

Opening sequence: A male voice-over introduces the opening sequence over images of New York and music from the in-house band, 8G.

Set description and on-set audience: There are two main spaces, one occupied by the band during the whole duration of the episode, to the side of the set, and the interviewing area where guests and the host are seated.

The on-set audience is seated in front of the set.

Set decoration: The only decoration of the interviewing area is a mug on the table of the host and a wallpaper of a city in the night behind him, with some bars simulating windowpanes on top of it.

#### 7.16.5. Sample specificities

Season and episode: Season 4, episodes 33, 34, 35, 89, 90, 91, and 92.

Day/s recorded [day/month/year (day of the week)]: 07/11/2016 (Monday), 09/11/2016 (Wednesday), 10/11/2016 (Thursday), 13/03/2017 (Monday), 14/03/2017 (Tuesday), 15/03/2017 (Wednesday), 16/03/2017 (Thursday).

Sample observations: As noted on the previous programme, the week of the sample there is no episode airing on the 8<sup>th</sup> of November due to special programming covering the United States elections.

### 7.17. The Late Show with Stephen Colbert

#### 7.17.1. Airing details

Title: The Late Show with Stephen Colbert.

Average duration: 40 minutes.

Airing time (timeslot): 11:35 PM (late-night).

Airing frequency: Monday to Friday.

Country: United States.

Channel: CBS.

Ownership: Commercial.

7.17.2. Technical details:

Genre/microgenre: Talk show/Entertainment.

Recording: Pre-recorded at 5 PM to be broadcast that same night.

Place of recording: New York.

How many seasons: 5 (2019/2020).

Awards or popularity: The show has been nominated for several reputed awards and it has won one Telly Award in 2018.

7.17.3. Structure of the programme

Introduction: A cold opening, usually a pre-recorded sketch, opens the show before the opening sequence. After the opening sequence, the host, Stephen Colbert, enters the set, greets the leader of the in-house band, Jon Batiste from the Stay Human band, and greets the cheering audience.

Main themes or topics: The main theme is current news although there is a variety of topics discussed with celebrity games and entertaining sections.

Sections: The first section of the programme is an opening monologue in which the host, Colbert, reviews the current political and socio-cultural panorama in an alternative, comical way.

After the monologue, the host gives a preview of the guests of the evening and the interviews take place. There are several interviews per episode, usually two or three.

Another relevant section is a musical act by a guest performer, which is usually delivered in the last part of the programme.

Audience participation: The audience does not participate in the programme.

Farewell: The host closes the programme after the musical performance by thanking the guests amidst an enthusiastic audience.

#### 7.17.4. Visual items

Logo: The logo of the programme uses the title of the show in special typography with different sizes and colours. The colours used are those of the American flag, white, blue and red, and the main differences in colour are to differentiate the words 'late show' and 'Stephen Colbert'.

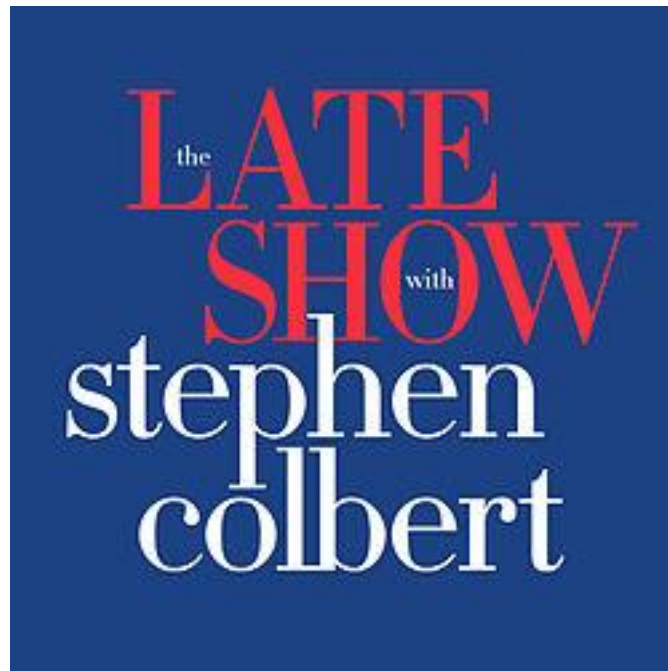


Figure 18: 'The Late Show with Stephen Colbert' logo.

Opening sequence: The opening sequence starts with an ident animation of the logo over images of the city and the name of the guests and the in-house band written in different places of New York while a female voice over reads them and introduces the host.

Set description and on-set audience: There are three main parts of the set. In the centre, there is an empty space in which the host opens the show with a monologue. This space is also used for musical performances. Another part of the set is where the band of the show is located, to the right of the audience, with all its equipment.

The main area of the set is the interviewing space, with two dark blue chairs for the guests and a desk and a chair for the host.

Set decoration: The set is high and has two stages or floors, although the action happens on the ground floor. The upper floor has railings and windows with a starry sky on the background and the wall looking like the exterior of a building. In the centre of the upper stage, there is a starry background with a sign for the logo of the show.

On the ground floor, the main decorations are the musical instruments of the band to the right side of the set and the desk and chairs of the interviewing space. Behind them, some wallpapers simulate windows with views to the city in the night.

#### 7.17.5. Sample specificities

Season and episode: Season 2, episodes 40, 41, 42, 113, 114, and 115.

Day/s recorded [day/month/year (day of the week)]: 07/11/2016 (Monday), 09/11/2016 (Wednesday), 10/11/2016 (Thursday), 13/03/2017 (Monday), 14/03/2017 (Tuesday), 15/3/2017 (Wednesday).

Sample observations: Although there show usually airs from Monday to Friday since it is in direct competition with Jimmy Fallon, there are two weeks in March in which it only aired three episodes per week, one of those weeks being the selected week for capturing the sample of this project.

### 7.18. The Late Late Show with James Corden

#### 7.18.1. Airing details

Title: The Late Late Show with James Corden.

Average duration: 40 minutes.

Airing time (timeslot): 12:37 AM (late-night).

Airing frequency: Monday to Thursday.

Country: United States.

Channel: CBS.

Ownership: Commercial.

#### 7.18.2. Technical details:

Genre/microgenre: Talk show/Entertainment.



Recording: Pre-recorded, earlier the same day of the broadcast.

Place of recording: Los Angeles.

How many seasons: 6 (2019/2020).

Awards or popularity: The show has been nominated for several reputed awards and has won a Primetime Emmy Awards due to its interactivity.

### 7.18.3. Structure of the programme

Introduction: The leader on the in-house band, Reggie Watts, introduces the host and he enters the set to a very welcoming audience and opens the show with a monologue.

Main themes or topics: The main themes of the show are current affairs and political events, as well as a wide variety of topics discussed within the interviews and entertainment segments.

Sections: The show opens with a satirical monologue led by the host followed by the host giving a preview of that night's episode. Afterwards, different live sections may take place, or a pre-recorded sketch may be shown. For example, there is a section called 'Fake or Flop' in which the host reads the plot of a movie and members of the audience have to decide if the movie exists or not.

Other pre-recorded sections are, for example, 'Take a Break', in which the host takes over somebody's job, for example, the manager of The Forum the night of the iHeartRadio Jingle Ball concert; or 'Crosswalk the Musical', in which the host and a group of dancers or collaborators recreate some songs from famous musicals on crosswalks on cities from different parts of the world.

After the sections, the interviews take place, usually two or three per episode, in which celebrity guests join the host and discuss different topics. Then, the host presents the musical guest and performance of the episode.

Audience participation: The audience participates in some sections of the show, usually in a game or sections such as the described 'Fake or Flop'.

Farewell: After the musical performance, the guest thanks the guest and the audience and asks lead of the band, Reggie Watts, to perform the final musical piece while greeting the audience.

#### 7.18.4. Visual items

Logo: The logo of the show is the title of the show in white sans-serif letters over a black square and with the word 'late' written twice in a neon blue colour and a handwritten style.



Figure 19: 'The Late Late Show with James Corden' logo.

Opening sequence: The opening sequence shows shots of the city and the CBS studios, where the show is taped, accompanied by the live music from the set of the programme.

Set description and on-set audience: The show has three main spaces, one middle space that is empty and from which the opening monologue and musical acts are performed, the left side of the set that is reserved for the in-house band, and the right side of the set, which is the main space of the hosts and where the interviews are carried out. In this latter part of the set, there is a desk and a chair for the host, closer to the centre of the set, and a sofa of medium dimensions to the right of the table.

The audience is located in front of the main sets where the action takes place, the middle part and the interviewing area.

Set decoration: The set does not have many decorative elements. The centre of the stage has several panels on the background and a curtain from which the host emerges, and on top of it, there is a luminous sign in a cinematic style with the name of the programme in black uppercase simple letters. The part where the band is has blue and purple lightning and a luminous sign reading 'BAND'.

The interviewing space has a long carpet behind the sofa and the area of the host, and wallpaper of a sunset over a hill is on the background.

#### 7.18.5. Sample specificities

Season and episode: Season 3, episodes 32, 33, 34, 81, 82, 83, and 84.

Day/s recorded [day/month/year (day of the week)]: 07/11/2016 (Monday), 09/11/2016 (Wednesday), 10/11/2016 (Thursday), 13/03/2017 (Monday), 14/03/2017 (Tuesday), 15/03/2017 (Wednesday), 16/03/2017 (Thursday).

Sample observations: The United States elections affected the first week of the captured sample since the broadcast of the 8<sup>th</sup> of November did not take place due to the special programming of the election.

#### 7.19. Jimmy Kimmel Live

##### 7.19.1. Airing details

Title: Jimmy Kimmel Live.

Average duration: 40 minutes.

Airing time (timeslot): 11:35 PM (late-night).

Airing frequency: Monday to Friday.

Country: United States.

Channel: ABC.

Ownership: Commercial.

##### 7.19.2. Technical details:

Genre/microgenre: Talk show/Entertainment.

Recording: Pre-recorded. The broadcast episode is taped earlier that same day, at 4:30 PM.

Place of recording: Los Angeles.

How many seasons: 18 (2019/2020).

Awards or popularity: The programme has been nominated for several Primetime Emmy Awards, winning on two occasions. It has also been nominated and awarded on other awards, such as the Broadcast Film Critics Association Awards, the Streamy Awards, and the Writers Guild of America.

### 7.19.3. Structure of the programme

Introduction: After the opening sequence, in which the episode and guests are introduced, the host opens the episode with an opening monologue addressing current affairs with a humorous perspective.

Main themes or topics: The main theme is current affairs, although there are a variety of topics addressed in the interviews and entertainment sections.

Sections: After the opening monologue, the host gives a brief preview of the episode and the second part of the monologue begins. Once it has finished, the host gives a more extended preview of the episode and invites the celebrity guests for the interview section.

There are also pre-recorded sketches that are shown on the screen which can also feature celebrity guests, as well as live segments that may take place in a setting different from the set, such as a contest with pedestrians who were walking outside the studio or someplace in Los Angeles. There are also famous sections who are very popular amongst viewers and internet users in which Jimmy Kimmel invites parents to lie to their kids telling them that they ate all of their Halloween candy and record the children's reaction. Then, the best clips of the reactions are shown in the episode.

There is also a musical guest performing as an important section of the programme.

Audience participation: The audience may participate in the show for playing a game or a contest.

Farewell: The host closes the programme while introducing the musical performance and always says 'sorry to Matt Damon, we ran out of time,' which is a practical joke referring to a non-existing but comical feud that exists between the two celebrities (the host and the actor).

### 7.19.4. Visual items

Logo: The logo of the programme shows the title of the programme, highlighting the last name of the host, 'Kimmel', in different and bigger typography.



Image 20: 'Jimmy Kimmel Live' logo.

Opening sequence: The opening sequence starts with a shot of the host walking on the Hollywood sign and pressing a button in a remote to turn on the light of the city of Los Angeles. The camera zooms out to show the Hollywood sign and then zooms-in in a hectic way towards a digitally-recreated road of the city where vehicle lights pass by and over which the logo of the programme is shown, as well as a picture and the name of the guests of the evening, which are read out loud by a male voice over. Every time a guest is named, there is a camera movement changing the setting. The in-house band, Cleto and the Cletones, is also mentioned. Finally, there is a shot of the host in front of a building and the voice-over anticipating his entrance on the live set and a fade to white to the live show.

Set description and on-set audience: There is one main section of the set, the centre of the stage, that varies depending on the section that is being performed except for the background, which always shows a panoramic image of Los Angeles at night. To the sides of the sets, there are two unchanging elements. On the right side, there is the band space, where the band of the programme is located, while collaborator Guillermo Rodríguez is situated on the left side of the set, standing up.

There is also a dedicated stage for the musical performances, which is not part of the main set of the programme.

The audience is located in front of the main set and also in front of the stage where the musical performance takes place.

Set decoration: The decoration of the set changes significantly depending on the section of the programme that is being developed. During the monologue of the host, there is no decoration whatsoever other than the background with an image of the city of Los Angeles during the night. For the interviews, the set includes a desk and a chair for the host to be seated and two chairs, or more if necessary, for the guest or guests of the night.

#### 7.19.5. Sample specificities

Season and episode: Season 14, episodes 207, 208, 209, and 210; season 15, episodes 33, 34, 35, and 36.

Day/s recorded [day/month/year (day of the week)]: 07/11/2016 (Monday), 09/11/2016 (Wednesday), 10/11/2016 (Thursday), 11/11/2016 (Friday), 13/03/2017 (Monday), 14/03/2017 (Tuesday), 15/03/2017 (Wednesday), 16/03/2017 (Thursday).

Sample observations: There was no episode broadcast of the 8<sup>th</sup> of November due to special programming for the United States elections.

It can be observed, and it is noteworthy, that not all countries include late-night television talk shows in the same proportion. The United States is by far the most productive country in the production of this type of infotainment and format of the genre, and programmes broadcast in this country are more similar in structure and setting or decoration than in any other analysed countries, although the cosmopolitan theme is quite popular among the vast majority of the programmes.

Also, the structure of the programmes, their sets and even the topics that they discuss vary in a significant way from one programme to another. Every programme airing in the United States has an in-house band, which is not as common in the rest of the sampled countries (although Mauricio Costanzo also has a small orchestra, but not as involved in the development of the programme as the American ones).

Furthermore, the disposition of the audience also varies from country to country. While French programmes usually display audience members surrounding the stage, in a more inviting form, in countries such as the United States or the

United Kingdom, audience members are located in front of the set, behind the camera (Vallet et al., 2012).

## 8. CATEGORIES AND CODING SHEET

To achieve the established objectives and answer the research questions that have been presented, a coding sheet has been created using a deductive method, i.e., before the process of analysis began (Bengtsson, 2016). The construction of categories and values was made considering four main aspects and units of analysis: (1) the programme, (2) the episode, (3) the participants, and (4) participation or discussion. The first two of these aspects are more concerned with the talk show itself, while the latter two refer more directly to gender representation within the episodes. This falls into line with the theoretical framework, which is also concerned with the talk show genre and gender in the media and combines both concepts to analyse gender representation in television talk shows.

In the first of these categories, the programme, all aspects of the programme that are invariable are analysed, such as the ownership of the channel or the country and timeslot in which it airs. When codifying the episodes, specific variables such as the duration of each one of them are considered, as well as the number of participant men and women.

The next two parts of the analysis, participants and discussion, are more specifically related to gender analysis. When analysing participants, the intersectional dimension is included, codifying not only gender but also the age and ethnicity of participants. The term 'ethnicity' is used according to the explanation indicated in the theoretical framework. This allows for 'additive thinking' and establishing correlations between categories, which pluralises critical thinking and requires a more open approach (Ferguson, 2017).

Regarding the analysis of participation and discussion, the role of participants is further detailed, specifying the role that they carry out within the discussion, as well as how much time they dedicate to each topic that is discussed.

In the coding sheet, the sources for elaborating the methodological categories and values, are indicated.

The categories that fall into the category of analysis of the programme are:

1. Title: This category indicated the title of the programme.



2. Country: This category specifies on which country does the programme air.
3. Channel: It indicates on which channel does the programme air.
4. Ownership: This category answers to what the ownership of the channel is and has only two possible values:
  - a. Public channel
  - b. Commercial channel
5. Starting time: This category establishes the local time at which the programme aired on television. In the case of the United States, Eastern Time is used.
6. Time slot: In this category, there are only two possible values to indicate the specific timeslot on which the production airs:
  - a. Prime time
  - b. Late-night

As seen in table 2, timeslots vary depending on the country in which the programme is aired on. Local times for each country are considered and the aforementioned table is used to determine whether a programme is being aired in prime time or late-night slot. In the case of the United States, the indicated hour is the Eastern time.

7. Macro genre: This is an invariable category, since the programmes that form the sample are all television talk shows and, therefore, belong to the infotainment macro genre.
8. Genre: Like aforementioned, all the programmes are the same genre, television talk shows; therefore, this is also a fixed category with only one possible value.
9. Host or hosts: In this category, the gender of the person hosting the programme is indicated, also considering the possibility of non-binary participants. The main sources for developing this category have been Merrigan and Huston (2009), and Butler (1990).
  - a. Male: When the host or all the hosts, if there is more than one, are men.
  - b. Female: When the host or all the hosts, if there is more than one, are women.

- c. Non-binary: This value is selected if they present or identify themselves as non-binary.
- d. Mixed group: If there are several hosts instead of just one and the group is composed of male and female participants, this is the selected option. How many women and men are within the group is noted and specified in the 'observations' tab.
- e. Non-binary: If the host identifies as non-binary, uses non-binary pronouns or is identified and addressed as such by guests and collaborators, this is the selected value.
- f. Guest host: The show does not have a regular host. Instead, a guest male or female host presents the programme each week (or each day if that is the case). It is necessary to analyse the gender of the host on particular episodes rather than on the programme category since it may vary from week to week. To assess gender representation fairly, when programmes have a guest host, an overview of the season clarifying how many women and men have hosted the season is included in the results section.

10. Host's name: The name of the host is indicated to identify him or her more clearly.

Some programmes have more than one episode being part of the sample and some categories such as the duration of the show or the date of broadcasting change for each specific episode. The categories that are included when analysing the episode are the following:

- 11. Date of broadcasting: The formula dd/mm/yyyy is used to code the date when the programme first aired.
- 12. Day of the week: In this category, the day of the week in which the programme was broadcast is specified.
- 13. Duration: The duration of the programme is measured in the format hh:mm:ss without including advertisement breaks.
- 14. The number of participant women: For this category, which is a numerical one, women appearing on archive images or videos (a president giving a conference, for example) are excluded, as well as those appearing on videos from other programmes, or pre-recorded

messages (except for collaborators' reports and sketches). Only women who appear on set or in videos produced by the programme for the programme are considered.

15. The number of participant men: The considerations for this category are the same as the one that precedes it: men appearing on archive images, videos from other programmes or pre-recorded messages and images that are not produced by the programme for airing on the programme specifically are not taken into account.

The following main area that is analysed is that concerning participants. In this project, a participant is a person who actively collaborates with the development of the programme on the screen. That includes the host, guest, collaborators and every other person that can be identified by the audience as an individual, as well as some other values within this category such as being the performer or assistant. Therefore, the composition of the audience regarding gender is not analysed (unless a member of the audience is called to participate within the programme individually), and big groups of people such as ballet and groups of assistants carrying objects into the set or changing the *atrezzo* are also excluded since they cannot be easily identified by the audience. The opening sequence is likewise excluded from analysis unless there is a voice-over presenting the programme and guests. Hence, a participant is a man or a woman who appears on-screen either visually or audibly and can be clearly identified by the viewer. This also includes people who participate by doing a voice-over (reading a news piece, for example), pedestrians who are addressed in a game or sketch for a programme, or even producers of the programme who are called on-set.

The categories that analyse participants within each episode of the programmes are the following:

16. Name: The name of the participant, if known, is written.
17. Gender. For the development of this category, the sources are the same as the ones cited for defining the gender of the host in the category of programme. There are some cases in which participants are muppets, which gender is, arguably, not as explicitly clear. In this case, their gender is codified considering the pronoun by which they are addressed

(he/she/they). An additional one has been included in case the participant cannot be identified.

- a. Male
- b. Female
- c. Non-binary: If the participant identifies or is addressed as non-binary, this is the category they fit in.
- d. Unidentifiable: Gender cannot be identified (e.g. caller with ambiguous or androgynous voice). Does not mean that participant does not identify as male or female, but rather that they cannot be identified as such due to circumstances regarding their participation.

18. Age: To facilitate the coding of this category, since the age of some of the participants may be difficult to identify if neither their name nor that characteristic is mentioned, different ranges of age have been established:

- a. Less than 15 years old (children)
- b. From 16 to 25 years old (young adults)
- c. From 25 to 55 years old (adults)
- d. More than 55 years old (older adults)
- e. Non-identifiable (participants who are codified by their voice, participating audibly on the episode)

19. Ethnicity: Taking into consideration third-wave feminism, this is an important category when studying gender representation. The study of media productions concerning the intersections of ethnicity and gender can provide valuable information about how these cultural values structure media content, especially when dismantling the binary black-white system (D. E. Brooks & Hébert, 2006). This intersectionality can be considered one indispensable analytical approach when considering a gender approach (Ferguson, 2017). Considering this, and following Carson (2011), and Waddell (2014), the following variables have been established:

- a. White
- b. Black
- c. Hispanic

- d. Asian
- e. Mixed-race
- f. Non-identifiable

20. Role of the participant in the programme. This category is related to the concept of respect of participant within the talk show (Signorielli & Bacue, 1999). Besides, analysing this part of the representation, along with how participants are introduced and the role and theme of discussion, helps determine the authority of participants within the programme (Hetsroni & Lowenstein, 2014). There have been other studies which have been used for establishing possible values within this category (Galán Fajardo, 2007; Gómez Díaz, 2012; Shrikhande, 2003; Timberg, 2002).

- a. Host: The participant is the anchor and star of the programme. They lead the episode in its whole and are present from beginning to end.
- b. Collaborator: The participant collaborates with the programme and contributes to its development. He or she can be a collaborator throughout the whole duration of the programme or in a specific section. They lead the programme for some portion of the episode.
- c. Assistant: Assists in the development of the discussion and development of the programme (usually this role implies a translator, a narrator or voice-over, or a sign interpreter).
- d. Producer: The participant is part of the technical team of the show, either camera operator, writer or producer.
- e. Guest: The participant is the guest of the episode and follows the instructions of the host, answers his or her questions. Their role may vary during the episode, being able to perform, participate in a game or even observe how a collaborator or host lead some other sections, but their presence is relevant when they appear.
- f. Performer: The participant performs in the programme as a musician, dancer or showing any other artistic skills to entertain the audience.
- g. Model: The participant stands still on the set or brings objects to the host or collaborator (such as an envelope, for example).

- h. Audience: Participants included in this category are usually part of the on-set audience and, at some point, they are called on-set to be part of the discussion. Usually, this is because audience members participate in a game or an entertainment section.
- i. Player/Pedestrian: Participants who fall into this value are those selected exclusively for participating in a game, usually random pedestrians who are asked questions.

21. Perceived relevance: This category helps us to understand what the apparent relevance of the participant is considering what can be seen on screen, whether the programme development would be possible without the participant or if it would make any difference if a different person took over the participant's role. It has been created following Carson's study on stereotypes (2011).

- a. Major: The programme needs the participant for it to develop correctly and it would make a major difference if the participant was substituted or did not appear. They appear during a large part of the episode or the part in which they participate is within a relevant section.
- b. Minor: The participant is necessary on the programme but could be replaced by a different person taking over the same role causing a minor impact on the programme. Their presence is not notorious for the audience.
- c. Background: The participant is dispensable; it would not make a difference if a different person was taking over his or her role or if the role did not exist at all. The programme would be the same.

22. How participation is introduced: How the host or any other agent of the programme introduces the participants, whether it is highlighting their career, a personal trait or experience. This factor is of relevance because, besides introducing them with deliberately chosen characteristics that highlight some aspects of their profile, when an interview or interaction is analysed, the introduction is the only part explicitly addressed to the audience (Scannel, 1991). News tickers or taglines are also manifestly addressed to the audience but are more of a rare element, while the introduction of the guest is inevitable. It manifests

what the programme has to say about the participant and what they consider are the most defining characteristics that viewers must know about them. This category has been inspired by a study concerned with analysing gender representation in information programmes in radio and television (López Díez, 2001)

- a. No introduction: Participant is not introduced to the audience, not even by name (this is usually the case for translators, voice-overs or other assistant roles).
- b. Self-presentation: When participants introduce themselves. Usually, this is the case of hosts.
- c. Presented by just their name: When participants are introduced by just saying their name, it is usually because they are celebrities. If this is not the case and the participant is not a celebrity, presenting him or her by just their name could point to informality, this has been noted when coding.
- d. Presented as a collaborator: Participants are presented by their name and mentioning the section that they participate in or directly as a collaborator of the programme.
- e. Mentioning their professional career: The person who introduces the participant comments on their professional career, whether it is their profession, awards or projects they have participated in.
- f. Mentioning their personal life or trait: The participant is introduced in association with some aspect of his or her personal life or personal characteristic; for example, as a husband or a wife, or using adjectives to describe their personality or physical appearance.
- g. Mentioning an experience: The presentation is based on a life event of the participant.

23. New sticker: Transcription of the text that is included in the news ticker or tagline in case there is any.

24. Starting time: This category states the starting time of the participation with regards to the duration of the programme, not the local time when the programme is being aired.

25. Finishing time: This category states the finishing time of the participation with regards to the duration of the programme.

26. Duration: This category shows how many minutes was the participation, that is, the time from when the participant is welcomed onto the set to when he or she is dismissed. This may not imply that the participant is active or appearing on screen during the whole time that the duration indicates, but rather, the implicit presence of the participant within the episode.

Finally, the fourth and final coding sheet refers to the discussion or action developed within each episode. In this section, participants who are part of the discussion are referred to and included in the coding sheet under the same discussion code. If there is a panel of several participants or a large group on set at the same time, such as the case of the *Mauricio Costanzo Show*, the analysis of discussion has only included those who are actively part of the conversation, either participating in the spotlight, being observant or addressed by other participants. Within this part of codification, the following categories have been established:

27. Section of the programme: In this category, the section in which the discussion or action takes place is selected. There are several possibilities:

- a. Introduction: The introduction of the programme is the first part of the episode, how it is presented to the public, what are the first elements that the audience can identify.
- b. Opening monologue: This section takes place when the host delivers a monologue, usually using a satirical tone, in front of the on-set audience.
- c. Main section: This option is selected when one of the main sections of the show is in action. Since the structure of each programme is diverse, and there are not the same sections in each one of the programmes or even on the same programme sometimes, this allows for a better codification of the structure of the programme, indicating that the section itself is central to the



programme and describing it briefly in the category used for the description of the discussion or action.

- d. Interview: When the host or collaborator interviews a guest or group of guests, this is the selected value.
- e. Collaborator's section: A collaborator of the programme leads a specific section.
- f. Sketch: A pre-recorded or live sketch is shown.
- g. Game: Participants play a game on set.
- h. Performance: An artistic performance takes place, it can be either a musical act, an artistic exhibition, a magic performance, etc.
- i. Farewell: This is the last part of the programme in which the host says goodbye to the audience.

28. Role of the participant in the discussion or action: This category classifies the role that participants carry out within the conversation or entertainment bit that is carried out within the programme. This category has been influenced by the study of Hetsroni and Lowenstein (2014) in which they analyse whether guests to a television talk show are invited as experts or not depending on their gender. The values for this category have also been adjusted after a coding test for including options for actions other than discussions and interviews.

- a. Leading: Participants into this category lead the discussion on their own. It can be during a monologue, where there is no interaction involved, or during the section of a collaborator, where the collaborator usually is the one handling the discussion.
- b. Presenting: The participant introduces a section or a topic of discussion. He or she does not lead the theme of discussion, but rather presents a conversation, a game or an entertainment sketch, for instance.
- c. Asking the questions: Participants in this category are involved in an interview or a section similar to an interview, and they are the ones asking the questions to the guests.
- d. Commenting: Participants comment on a topic even when they are not directly addressed. They share their opinion when not

asked about it or keep making comments in a general discussion with more participants present.

- e. Active respondent: The participant answers the question by engaging in conversation with the interviewer, opens new topics, shows eagerness to participate in the discussion, and can even ask some questions back.
- f. Answering questions: The participant solely answers the interviewer questions, showing a rather passive attitude in comparison to the active respondent.
- g. Observant: Participant is part of the action but follows the lead of another participant (e.g. reacting to how somebody plays a magic trick, cooking show, etc).
- h. Articulacy: The role of the participant within the discussion is to articulate and make possible or facilitate the discussion. This is usually a role performed by assistants.
- i. Participating in a game: The participant is part of an entertaining part of the programme. This can be either a game on-set or a recorded sketch.
- j. Entertainer: Participants are performers and their main role is to entertain the audience by either playing an instrument, singing, showing off their skills, doing a magic trick, etc.
- k. Silent: The participant is active on screen but does not talk, nor engage with the action or discussion in any way.

The following categories are related to the topics discussed by participants, and they have been developed following the classification made by Monclús (2011) concerning information programmes.

29. Theme: This category indicates the general topic of the conversation. It can be, for example, culture, current affairs or United States politics. This category was open at first, with no restriction in terms of values. Finally, all conversations have been categorised into eight possible values:

- a. Corporate: This value includes subjects that are related to the channel, the programme or the episode itself, such as the preview of guests for that night or that week, or giving information about

the programme itself, such as next airing episode or any other reference.

- b. Culture: In this value, subjects related to cultural topics are included, such as elements of popular culture, celebrities, music, general knowledge, television or gastronomy.
  - c. Current Affairs: For subjects to be included in this value, the most relevant aspect of the discussion must be that the topic or the subject is happening at that moment or has happened recently, and that prevails over whether they are discussing food or politics.
  - d. Entertainment: This value usually includes those sections in which participants are either performing (musical act, artistic performance, cooking gag), playing a game or starring in a sketch. The main goal of these subjects is to be entertaining rather than discuss a particular topic.
  - e. Personal: Subjects related to the private sphere, such as discussing family, childhood or emotions, are included in this value.
  - f. Politics: When participants discuss political news or the political panorama in general, this is the selected value.
  - g. Professional: The main topics that are included in this value are those related to the professional career of the participant, whether it is the career itself, the promotion of a professional project or some professional experience in particular.
  - h. Society: Subjects included in the value of 'Society' are topics that impact a wide majority of citizens and that are different from political news, such as technology, random news (nor particularly recent), trends (e.g.: raising trend of exercising with your significant other), or topics related to education.
30. Subject: This category indicates what is the specific issue being addressed in the conversation. Following the example given in the previous category, this could include values such as celebrities, society, or the United States election, respectively.

31. Keywords: The main keywords that allow for the identification of the conversation are selected here. This is useful to identify similar conversations among the participants as well as the discussion itself.
32. Description: a summary of the conversation that is being discussed.

Another relevant element when analysing gender representation, especially when a discussion or conversation takes place, is the use of humour that participants employ. Humour is a significant element within the genre of the prime time and late-night television talk show; thus, it is important to analyse if there are compelling differences among participants depending on their gender. It also refers to the perpetuation of gender stereotypes, by which women are less likely to create humour or provoke laughter among audience members.

33. Humour: type of humour used by the participant. This typology follows that created by Buijzen and Valkenburg (2004) specifically for audiovisual media, which, at the same time, builds on the 41 techniques of humour identified by Berger (1976). Those 41 techniques fall into four main categories, which are language, logic, identity and action (Berger, 1976), which suggests that they can be clustered into higher or more general categories. Particularly in audiovisual media, seven types of humour are more common: irony, satire, parody, misunderstanding, surprise, slapstick and clownish humour (Buijzen & Valkenburg, 2004). For the purposes of this study, the category of clownish humour has been yielded within the category of slapstick humour. The particularities of each value for this category is explained forthwith:
- a. None: Participant does not use humour, does not pretend to make people laugh in any way.
  - b. Irony: Participant says one thing implying the opposite with the intention of creating laughter, with humorous intent. Mockery, meaning participants teasing one another, is also included in this category.
  - c. Satire: This type of humour is similar to irony, but it must address a celebrity, politician or another well-known person. It is usually used to expose a political context or ridicule and criticise a situation or political view.

- d. Parody: This is the value picked when a participant tries to impersonate somebody by imitating their voice, intonation, or gestures, usually to make fun of that person or merely to provoke laughter by the resemblance of the impersonation.
- e. Misunderstanding: Participants do not understand each other clearly, causing the laughter of the public.
- f. Surprise: Laughter is caused by an element of surprise, either verbal or non-verbal, expressed by the participant.
- g. Slapstick: This technique implies that the participant creates humour by performing some physical comedy, usually absurd and clownish.

34. Reaction to humour: In this category, the audience's general reaction to the previously categorised humour is analysed. There are three possible values for this category, selected by the general reaction of the audience to a participant's humour:

- a. None: Audience members do not react to the humour used by the participant if any.
- b. Accurate: This value is selected when laughter can be heard, even if monotonously, coming from the public or even other participants on set.
- c. Enthusiastic: Audience members react with more enthusiasm than average, laughing to all and cheering and applauding to some of the interventions of the participant.

35. Receiver: in this category, created following Galán (2003), to whom is the participant mainly talking to is indicated.

- a. Host: participant responds to or directs their discussion to the host of the programme.
- b. Collaborator: participant addresses the collaborator of the programme.
- c. Guest: Participant addresses a guest.
- d. The audience on the set: Participant addresses the audience on the studio, usually seeking interaction and engagement.
- e. The audience at home: Participant addresses viewers, talks directly to the camera.

36. Start of discussion: At what moment of the programme the discussion started.
37. End of discussion: At what moment of the programme the discussion finishes.
38. Duration of discussion: How much time did the discussion last. This is useful for noticing if participants discuss more significantly certain topics depending on their gender. For example, it is expected that both male and female participants discuss their personal life, especially being celebrity guests; this category helps to study whether they discuss it for a longer period within the programme depending on their gender.
39. Observations: this category is used to add any extra information that might be useful for a more accurate insight.

Depending on the unit of analysis, four coding sheets have been created, which are displayed below.

Table 5: Coding sheet 1 - Unit of analysis: programme

<b>Variable</b>	<b>Categories</b>	<b>Explanation</b>	<b>Source</b>
<b>1. Title</b>		Title of the programme	
<b>2. Country</b>	Spain	The biggest European markets (biggest populations). Germany is excluded due to linguistic limitations.	
	France		
	Italy		
	The UK		
	The US		
<b>3. Channel</b>	Table 1	List of channels. Table 1.	
<b>4. Ownership</b>	Public	Airs on a public channel	
	Commercial	Airs on a commercial channel	
<b>5. Starting time</b>	hh:mm	Always using the local time (Eastern Time in the US)	
<b>6. Time slot</b>	Prime Time	Varies from country to country.	Nielsen, Prado et al., 2020.
	Late Night	Table 2.	
<b>7. Macro genre</b>	Infoshow	Also known as infotainment.	Prado et al., 2020.
<b>8. Genre</b>	Talk show	Meeting the aforementioned requirements.	
<b>9. Host(s)</b>	Male	Host/hosts: all-male	Butler, 1990; Merrigan & Huston, 2009.
	Female	Host/hosts: all-female	
	Guest host	The show does not have a regular host, temporary role.	
	Mixed group	Mixed-gender group, the number of women and men is indicated.	
	Non-binary	The host identifies as gender-fluid.	
<b>10. Host's name</b>		The name of the host is transcribed.	

Source: Own elaboration.

Table 6: Coding Sheet 2 - Unit of analysis: Episode

<b>Variable</b>	<b>Categories</b>	<b>Explanation</b>	<b>Source</b>
<b>11. Date</b>	dd/mm/yyyy	Date in which the episode airs.	
<b>12. Day</b>	Monday	Day of the week in which the analysed episode is broadcast.	
	Tuesday		
	Wednesday		
	Thursday		
	Friday		
	Saturday		
	Sunday		
<b>13. Duration</b>	hh:mm:ss	Duration of the programme without breaks.	
<b>14. Number of participant women</b>	Number	The number of women who are codified as participants within the episode.	
<b>15. Number of participant men</b>	Number	The number of men who are codified as participants within the episode.	

Source: Own elaboration.



Table 7. Coding Sheet 3 – Unit of analysis: Participants.

<b>Variable</b>	<b>Categories</b>	<b>Explanation</b>	<b>Source</b>
<b>16. Name</b>		Name of the participant	
<b>17. Gender</b>	Male	Participant identifies as male and is addressed with male pronouns (he/him) by others.	
	Female	Participant identifies as female and is addressed with male pronouns (he/him) by others	
	Non-binary	Participant identifies as non-binary or gender-fluid	
	Unidentifiable	Gender of participant cannot be identified.	
<b>18. Age</b>	<15 – children	Different values considering the range of ages.	
	16-25 – young adults.		
	25-55 – adults.		
	>55 – older adults.		
<b>19. Ethnicity</b>	White	Racial classification considering previous studies carried out by scholars.	D. E. Brooks & Hébert, 2006; Carson, 2011.
	Black		
	Hispanic		
	Asian		
	Mixed-race		
	Unidentifiable		

(continues in the next page)

Table 7. Coding Sheet 3 – Unit of analysis: Participants (cont.)

<b>20. Role of the participant in the programme</b>	Host	Anchor, the star of the programme,	Inspired by Galán Fajardo, 2003; Gómez Díaz, 2012; Timberg, 2002.
	Collaborator	Contributes to the development of the programme as part of the cast.	
	Assistant	Assists in the development of the programme in terms of accessibility. Translators and narrators fall into this value.	
	Producer	The participant is part of the technical team of the show: producer, writer, camera operator.	
	Guest	Guest of the episode who follows the directions of the host.	
	Performer	Leads the artistic act. They can be musicians, dancers, or artists.	
	Model	Stays still on the set, brings objects, etc.	
	Player/Pedestrian	Selected exclusively for participating in a game, was not part of the audience.	
	Audience	Participants who are members of the audience fall into this value when they are highlighted for some reason (usually for participating in a game).	

(continues in the next page)

Table 7. Coding Sheet 3 – Unit of analysis: Participants (cont.)

<b>21. Perceived relevance</b>	Major	Would the programme development be possible without the participant? Would it make a difference if a different person was taking over them?	Carson (2011)
	Minor		
	Background		
<b>22. How participation is introduced</b>	No presentation		Inspired by (López Díez, 2001)
	Self-presentation	Participants themselves	
	Presented by just their name	Informal or celebrity	
	Presented as collaborator	Their name + the section they participate in	
	Mentioning their professional career	The politician/doctor/singer...+name	
	Mentioning their personal life/trait	Her family/relationship is mentioned.	
	Mentioning her experience	Presentation based on a life event.	
<b>23. New sticker</b>	Text	Transcription of the text that is included in the news ticker (if there is a news ticker at all)	(Toffoletti, 2017)
<b>24. Starting time</b>	hh:mm:ss	At what moment of the programme the participation begins.	
<b>25. Finishing time</b>	hh:mm:ss	Moment of the programme in which participation ends.	
<b>26. Duration</b>	hh:mm:ss	How long does the participation last	

Source: own elaboration.

Table 8: Coding sheet 4 – Unit of analysis: discussion.

<b>Variable</b>	<b>Categories</b>	<b>Explanation</b>	<b>Source</b>
<b>27. Section</b>	Introduction	The first part of the episode, how it is introduced.	Inspired by Timberg, 2002; Tolson, 2001.
	Opening monologue	The host delivers a monologue in front of the on-set audience.	
	Main section	One of the main sections of the programme other than the indicated.	
	Interview	A participant asks another some questions.	
	Collaborator's section	A collaborator of the programme leads a particular section.	
	Sketch	A live or pre-recorded sketch takes place, where participants act.	
	Game	A game is played on set.	
	Performance	An artistic bit takes place.	
	Farewell	The last part of the programme.	

(continues in the next page)

Table 8: Coding sheet 4 – Unit of analysis: discussion (cont.).

<b>28. Role of the participant in the discussion</b>	Leading	Participants leading the discussion. E.g.: monologue.	Inspired by Hetsroni & Lowenstein, 2014.
	Presenting	When introducing a section or topic.	
	Asking	Involved in an interview or similar, asking the questions.	
	Commenting	Talking about something even if they are not addressed.	
	Active	Answering questions actively, engaging in conversation.	
	Answer	Merely answering questions, showing a passive attitude.	
	Observant	Being part of the action but not actively (e.g.: following a recipe by the instructions of another person).	
	Articulacy	Making possible or facilitating the discussion.	
	Playing	Participating in a game.	
	Entertainer	Performers fall into this value.	
Silent	Participant does not talk.		

(continues in the next page)

Table 8: Coding sheet 4 – Unit of analysis: discussion (cont.).

<b>29. Theme</b>		General theme of the discussion (e.g.: culture, the profession of the guest).	Monclús, 2011.
<b>30. Subject</b>		The specific issue being discussed (e.g.: celebrity, promotion of a project).	
<b>31. Keywords</b>		Main keywords that describe the subject.	
<b>32. Description</b>		A summary of the discussion.	
<b>33. Use of humour</b>	None	Participant does not use humour.	Berger, 1976; Buijzen & Valkenburg, 2004.
	Irony	Saying one thing implying another.	
	Satire	Similar to irony but concerning a well-known person or situation.	
	Parody	Impersonating somebody or exaggerating some traits.	
	Misunderstanding	Laugh is caused by participants not understanding something properly.	
	Surprise	An element of surprise causes laughter.	
	Slapstick	Clownish humour, usually physical comedy.	

(continues in the next page)

Table 8: Coding sheet 4 – Unit of analysis: discussion (cont.).

<b>34. Reaction to humour</b>	None	No reaction from the audience.	
	Accurate	Laughter can be heard to a moderate extent.	
	Enthusiastic	The audience reacts intensely, cheering or applauding.	
<b>35. Receiver</b>	Host	To whom is the participant talking	Inspired by Galán Fajardo, 2007.
	Collaborator		
	Guest		
	Audience on set		
	Audience at home		
<b>36. Starting time of discussion</b>	hh:mm:ss	At what moment of the programme the discussion started.	
<b>37. Finishing time of discussion</b>	hh:mm:ss	At what moment of the programme the discussion finished.	
<b>38. Duration of discussion</b>	hh:mm:ss	How long the discussion lasted for.	
<b>39. Observations</b>		Extra information for a more accurate insight	

Source: Own elaboration.

It is useful to note that some other categories usually addressed by gender representation, such as identifying sexism (Pingree et al., 1976), or detailing physical attributes or appearance such as their clothing (Gómez Díaz, 2012; Martínez-Sheperd, 2006; Spangler, 2003), have been considered but dismissed by this project because they do not contribute to the main objective of this thesis. It is not the goal of this research to assess the feminism or sexism of the analysed programmes, nor is it to consider the superficial appearance of their

participants or their image, but, rather, the role that they perform and how they are depicted. Explicit traits such as age and ethnicity or race are cultural elements of relevance that are indeed considered within this analysis in this sense. In the case that the clothing or physical appearance of male or female participants is explicitly discussed or striking, and of use for the portrayal of gender within the programme, it is noted and analysed within the category of themes or in the section of observations if it is not the main topic.

Another category that has been dismissed is the analysis of interruptions within the discussion analysis. Due to the highly structured nature of the television talk shows, there were only isolated cases in which interruptions occurred, which were not significant enough to extend and pay special attention to this element.





## **9. DATA COLLECTION AND DATA ANALYSIS**

The data sources that form this research project are each one of the 80 episodes of the television talk shows that aired during the week of the 7<sup>th</sup> of November of 2016 and the 13<sup>th</sup> of March of 2017 during the prime time or late-night slot in Spain, France, Italy, the United Kingdom and the United States. These episodes were captured and recorded during their broadcast or, if not possible, watched on the online platforms where they were made available.

The analysis was carried out considering all four aspects aforementioned: firstly, the programme was codified, followed by the elements of the episode. Then, the analysis of participants was made in order of appearance and, finally, the discussion within the programme was also codified, also by order of appearance.

The software that was used for collecting data to carry out the analysis was Microsoft Excel. This process of analysis was completed simultaneously while watching the episodes of the sample. Following, data visualization and the graphical representation of information is developed using the software Tableau. This information is explained and displayed in the section of results.

The first research question, regarding the recognition and respect of participants within the programme, is addressed with the categories of number of male and female participants, male and female presence.

To answer the second research question, whether traditional gender stereotypes are being perpetrated in television talk shows, data has been analysed by studying and classifying the role and relevance of each one of the participants within the episode in which they appear, as well as their role within discussions and the themes that they discuss. This analysis allows for later classification of roles of men and a comparison between gender also considering age and ethnicity as cultural values.

The third research question is concerned with what the programme has to say about its participants, which is resolved by observing the introduction for each one of them, as well as the content of news tickers or taglines in case there are any.

Finally, the last two research questions involve a comparison approach. Firstly, the fourth research question relates to differences and similarities in gender representation among the analysed countries, i.e., if there are significant differences, or lack of, among countries regarding the first three research questions. And finally, the fifth and final research question is concerned with a comparison between public and commercial channels in those programmes of the sample that air on the European market. This comparison is carried out also considering the first three research questions, addressing recognition and respect, gender stereotypes, and the approach of the programme towards its participants.

This data analysis allows for the identification of cultural patterns and inferring qualitative results from the collecting data (Silverblatt, 2007).

## 10.METHODOLOGICAL LIMITATIONS

Using content analysis has perks that have been highlighted when explaining the methodological technique. However, some authors have also suggested some limitations and disadvantages of using this methodology.

Content analysis is a useful approach in gender representation due to its objectivity and the effectiveness of this method to describe the reality within a media product with high accuracy. This allows for a comparison between how gender roles are portrayed in media productions and gender roles in real life. However, some authors regard the idea of media products mirroring societal relations as problematic and also criticise the fact that content analysis can only be used to analyse what is explicitly in the media text and not what are the motivations for that representation (Gill, 2007a).

This limitation to explicit content is highlighted by several authors, more interested in reading into the latent meaning and associative conclusions as a form of analysis than in objectivity and more traditional scientific requirements (Gerbner et al., 1969; L van Zoonen, 1994). However, these limitations for some authors also have some advantages to them, such as the reliable outcomes that content analysis produces and the valuable results that research using content analysis can provide by determining a general impression of representation in media areas rarely addressed from a gender perspective, always considering that the study is carried out within a solid theoretical framework (Gerbner et al., 1969; L van Zoonen, 1994).

Another limitation that this study faces is the complex question of gender representation and even more so in a cross-national context, which implies a heterogeneous and ambiguous panorama that cannot be answered straightforwardly (Kramarae & Spender, 2004). Using content analysis does not address questions of nor does explain why is it important to consider these representations or what measures should be adopted to change unjust representations; rather, it is limited to reveal something about values and attitudes of mass media products (Kramarae & Spender, 2004).

Even within this methodological technique, there is an existing debate about its quantitative and qualitative dimension. The quantitative approach seems to

highlight the importance of equality between the sexes, however, they are sometimes deemed as oversimplistic and in need of a qualitative approach which, at the same time, is criticised for the subjectivity of the researcher (Capecchi, 2014).

On the other hand, the objective of this research project is to analyse the gender representation portrayed in television talk shows, but no information about producers or the production process is addressed. Likewise, this project is not concerned with audience reaction, which would question the influence that gender representation images may have on the audience or the expectation that viewers have regarding participants depending on their gender.

Finally, the question of gender stereotypes being perpetuated by the discussed themes being addressed with content analysis as a methodological approach implies limited knowledge about the discussion itself besides the main theme and topic that participants discuss. Discourse analysis may be useful to analyse this area of gender representation from a different perspective, obtaining a deeper insight into the discussion of television talk shows regarding gender representation.

Also, when analysing conversations, gender is taken into consideration, and although it is reflected in the description of the discussion and the tab of observations, the explicit content of these discussions is not transcribed. Hence, when participants discuss differences in the profile of voters of Trump and Clinton, for example, the methodological technique is not quite useful. To compensate this, special attention to these matters is taken and these appreciations have been included in the results and conclusions qualitatively.

This methodology, along with the acknowledgement of its limitations, has been designed considering existing literature, both addressing theory and methodological approaches, and with the main objective of being able to apply it to the sample to answer to the research questions in the most suitable manner.

## **PART IV – RESULTS**



## **11.GENERAL REMARKS**

The results of this content analysis include around 65 hours of television content (65 hours and 16 minutes), from which 746 participants have been retrieved and analysed. The data has been coded by one coder using the software Excel, a tool of Microsoft Office, following the coding sheet that has been explained in the previous chapter. For the statistical analysis and visualization, the software Tableau has been used.

Regarding the structure of this section, firstly, general results are displayed, stating general findings regarding the sample of the research project. Following, the results address the specific objectives addressing the findings in the three main categories: recognition and respect, analysis of the discussion and how the programme introduces the participant. More particularly, when discussing the findings regarding the discussion, there are three main sections considered: the role performed by participants in the discussion, the theme and subject that they discuss, and the type of humour that they use, if any. Within each one of these sections, all dimensions of the results are exposed: general results, comparison per country (also making a comparison between Europe and the United States), and comparison per ownership (establishing an overall comparison and another one per country).

Each section of the results addresses the general result (e.g.: the most common role performed by participants, without considering their gender), the most common gender within each value (following the same example, which gender is most frequently found in each role), and the most common value for each one of the genders (e.g.: what are the most frequent roles for women and men).

When comparing results per country and ownership, rather than establishing a comparison of male and female participants within each country (or ownership), the comparison is made considering how values change from one country or ownership to another. For instance, instead of analysing what are the most frequent roles for females in Spanish are and comparing them to Spanish male participants, a comparison is made for the role of female participants in Spain, France, Italy, the United Kingdom and the United States to see if results within



this value change from country to country. When comparing data per ownership, the exposition of results follows the same logic, comparing ownership in terms of the country rather than analysing ownership within each country. For instance, comparing the most popular roles for participants on commercial channels in all analysed countries rather than comparing roles on commercial and public channels within Spain.

## 12. GENERAL RESULTS

A total of 746 participants has been identified and codified during the process of analysis. The analysis is comprised of 19 programmes and 80 episodes throughout five different countries: Spain, France, Italy, the United Kingdom and the United States. This has established a sample of 65 hours and 16 minutes, with an average duration per episode of approximately 49 minutes.

All hosts are male participants except for one female participant acting as a guest host in the United Kingdom in the programme *The Nightly Show*, Davina McCall. Two out of the 21 male hosts that have been codified were also acting as guest hosts, one on *Have I Got News for You* and the other on *Saturday Night Live*. Regarding these programmes, *The Nightly Show* had 8 guest hosts during the selected season, out of which there was only one female, which is the one that is included in this sample. On the other hand, *Have I Got News for You* had 10 guest hosts in its 52<sup>nd</sup> season, out of which 3 (30%) of them were females. Finally, *Saturday Night Live* had 21 guest hosts during season 42, out of which 9 (43%) were female hosts.

It is also noteworthy that in the 30<sup>th</sup> episode of the sample, an episode of the Italian *Che tempo che fa* (airing on the 13<sup>th</sup> of November of 2016), collaborator Filippa Lagerback is presented as a co-host but, in reality, she performs the role of collaborator, appearing briefly only to introduce some guests and not performing any task other than that.

As a general result, it is important to underline that gender is quite present in the discussions and dynamics of the programmes, especially in the case of humour and the content of conversation regarding the public and private spheres. For instance, in episode 6, from the Spanish programme *El Intermedio* (airing on the 14<sup>th</sup> of March of 2017), kids discuss homework and they note that their mother is the one who helps them with homework unless it is too complicated, like math homework, in which case they ask for dad's help. Another example is found on episode 54, the United States' talk show *Late Night with Seth Meyers* (airing on the 9<sup>th</sup> of November of 2016), in which the host addresses the future female president directly after Trump's victory over Hillary Clinton in the United States election.

There is one special episode in which gender representation is highlighted, episode 36, from the British show *The Last Leg* (airing on the 17<sup>th</sup> of March of 2017). In this episode, the three main male hosts mention that a Tesco executive complained about white men being in danger of extinction on leader boards. They mock this claim and present a sketch ironising and parodying the situation. In another section, they read tweets that viewers have posted using a specific hashtag for commenting the show, in which one viewer mocks the fact that four white men (the three hosts and a male guest) in late-night entertainment are criticising lack of women and diversity.

These are examples that emphasise the relevance of gender representation within society and media products, especially in a politically charged format such as the television talk show.

Also, as a general result, it is important to emphasise the idea of a new emotional public sphere (Lunt & Stenner, 2005), which has been stated in the theoretical framework, since in the majority of interviews and discussion of participants, both male and female participants associate their personal and professional lives in several ways. From sharing personal anecdotes that inspire professional projects, to professional experiences in which family or significant others are involved or how their career changed by marrying or having children. No strict lines are differentiating one conversation from another; rather, participants go from one subject to the other naturally in a matter of seconds.

## **13.RESULTS OF RECOGNITION AND RESPECT**

Firstly, results regarding recognition, which is the manifest presence of male and female participants in the programme, and respect, which refers to the role carried out by these participants (Daalmans et al., 2017; Signorielli & Bacue, 1999), are displayed. To do this, the categories that have been retrieved are, on one hand, gender, age and ethnicity to address recognition of participants as well as their profile, and, on the other hand, the values found in the category of the role of participants to address the respect implied in their participation (host, collaborator...).

This section is divided into two main parts, the first one addressing recognition and the second one addressing respect. For the first of the concepts, the profile of participants is at the centre of the analysis. This means that, besides discussing the number of female and male participants in general, per country and ownership, the profile of participants is discussed, including their age and, especially, their ethnicity, to address intersectionality. This is one of the main characteristics of the third wave of feminism in which this research is framed (Ferguson, 2017).

### **13.1. Recognition**

The first aspect that is exposed in this research is recognition, which refers to the explicit presence of male and female participants, as well as the most common age groups and ethnicities represented on prime time and late-night television talk shows.

Out of the 746 participants that appear on the television talk shows part of the sample, 522 are male, 223 are female and one has not been identified in terms of gender. This is the case of one collaborator who was in a panda disguise and did not talk during his or her participation, hence, it is not possible to know whether it was a female or a male participant wearing the costume. Since this is the only case in which a participant could not be identified in terms of gender, it has been excluded from the sample due to the insignificance of this gender group (unidentifiable) considering the total of the sample. It does not add any significant information and it may contaminate the results rather than contribute to the specific objectives of this research project.

It is also pertinent to mention that no participant has been codified as non-binary or has been openly identified as gender-fluid; therefore, this aspect cannot be further analysed because there are no representations of this gender group available.

Hence, the final number of participants that are considered for this thesis and analysis is 745, out of which 70.1% of participants are male and 29.9% are female. This is consistent with the one-to-three ratio theory that appears frequently on media research, where women represent one-third of the screen time despite accounting for half the population, globally speaking (Ritchie & Roser, 2019). In the particular case of this study, considering data from 2017, all countries show a slightly higher percentage of women within their demographic structure (from 50.5% in the case of the United States to 51.26% in the case of Italy (Ritchie & Roser, 2019)). However, results show that despite this, women are underrepresented on screen in each one of the countries of the sample, showing a similar percentage (70-30).

Table 9: Share of female and male participants per country

Gender	Spain	France	Italy	UK	US
Female	31,5%	23,5%	32,3%	34,9%	28,0%
Male	68,5%	76,5%	67,7%	65,1%	72,0%
<i>Total</i>	100,0%	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

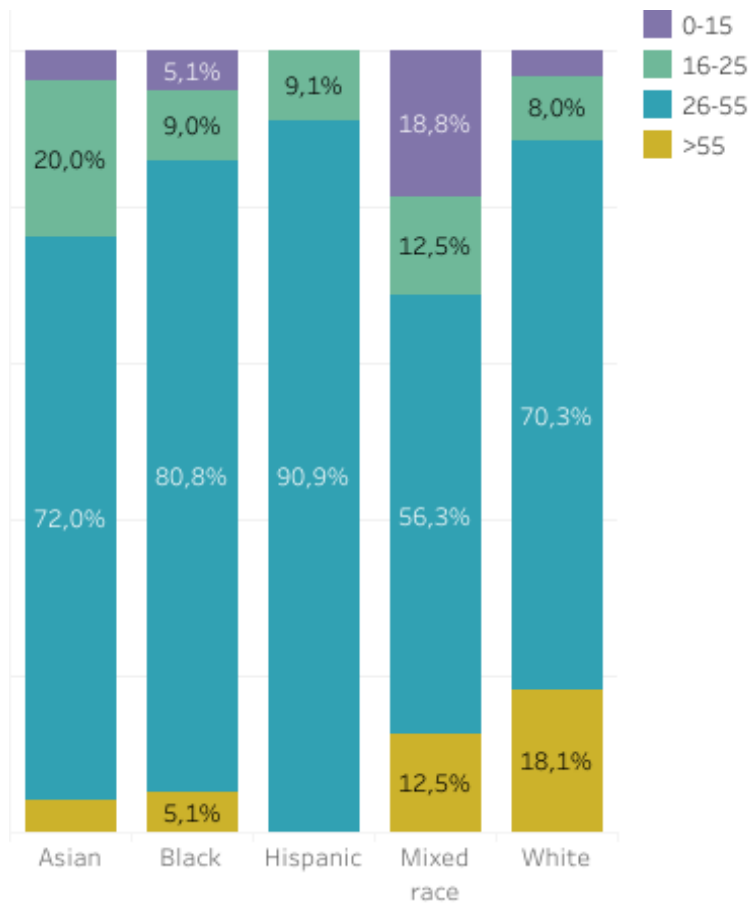
Unit of analysis: Participant

Considering the intersectionality that must be regarded in a third wave or postfeminist context, the profile of participants has been assessed and results show that no significant relationship can be established between the gender of participants and their age or ethnicity. For a clearer understanding of results, participants whose age and ethnicity could not be identified had been excluded from the recognition discussion, since they are not a significant majority within the sample and do not contribute toward the explanation of diversity and representation of this thesis. This type of participants are usually narrators, voice overs or any other type of participation in which the voice of a man or woman can be heard. When this occurs, their gender is identified but their age and ethnicity cannot be successfully codified.

Regarding the profile of participants, since there are several values implied in this reading, results are firstly exposed in terms of age, ethnicity and then profile. Secondly, the most frequent gender for each one of the values (age, ethnicity, profile) is shown. Finally, the most common age, ethnicity and profile for each gender are displayed.

Participants are in their vast majority between 26 and 55 years old (71.6% of all participants; 68.2% in the case of female participants and 73% of male participants) and white (81.9% of participants, 82.5% of women and 81.7% of men). When putting in common these two values, age and ethnicity, results show that the vast majority of participants are between 26 and 55 years old in all ethnic groups, showing more age diversity within the white participants' group, where there is a significant increase of older participants in comparison to the other ethnicities. Also, when participants are mixed race, results show an increase in the percentage of children 0-15 years old and the teenager group, from 16-25 years old reaches its highest percentage in the Asian ethnic group (20%).

Figure 21: Most common profile of participants regarding age and ethnicity



Source: Own elaboration

Unit of analysis: Participant

When discussing the most common gender for each value, the expected results would be to have men surpass women in all categories, since they are the most numerous groups of participants by a 3:1 ratio. Considering this, when results show a similar percentage of male and female participants in one of the values or even women surpassing men, this indicates a phenomenon that needs to be explained or observed more carefully.

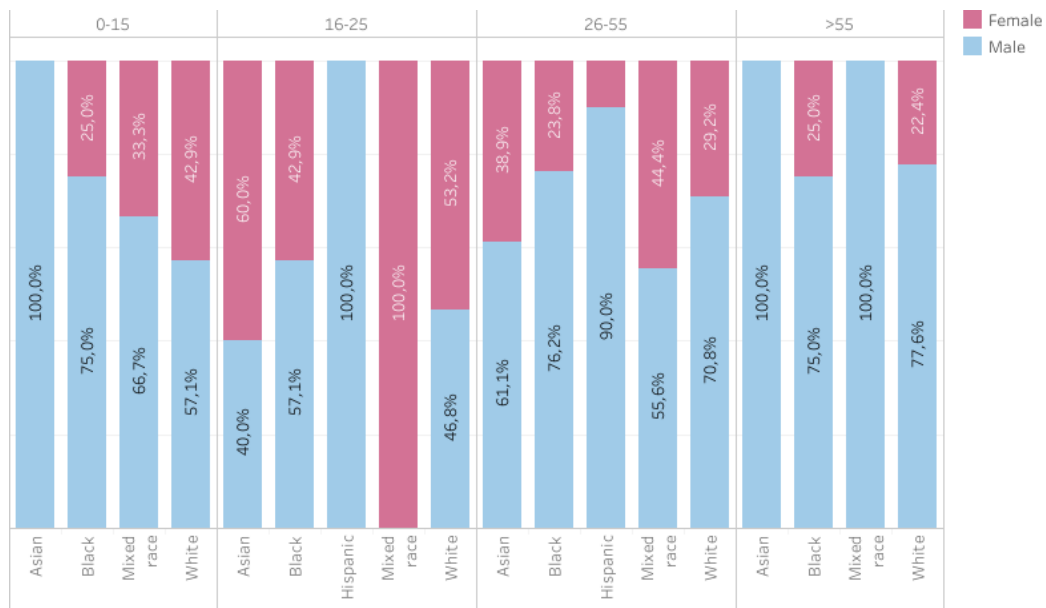
This is the case when observing the most common gender for each one of the age groups. Men are the dominant gender in three out of the four age groups, although with subtle differences from group to group. Whereas 62.1% of child participants are men, from 0 to 15 years old, they have a significant presence in the older age group: 78.1% of this group is comprised of men. However, women surpass men in the teenager age group. Participants between 16 and 25 years old are women in a 53.2% percentage.

When observing the most common gender for each ethnic group, expected results are found in black and white participants (around 70-75% of them are men, 25-30% are women). Male participants are less dominant but still the more numerous in the group of Asian participants (40% female participants, 60% male participants), and mixed-race participants are more equally distributed between both genders (56.3% men, 43.8% women), while Hispanic participants are almost in their totality men (90.9%).

As to what is the most common gender for each profile, it is noteworthy that the most numerous participants in terms of ethnicity, white participants, are more equally distributed between male and female participants in the youngest age groups, children (0-15 years old) and teenagers (16-25 years old), with male participants being slightly more frequent in the youngest group (57.1%) and female participants surpassing men in the teenagers' age group (53.2%). The older white participants are, the more likely it is for them to be men (70.8% of the 26-55 age group and 77.6% of the group for older than 55). This is also a recurrent pattern in media gender studies previously discussed by scholars, especially in television: women disappear from the small screen as they get older (Hetsroni & Lowenstein, 2014; Mock, 2019; Popa & Gavrilu, 2015). In other ethnic groups, there is mainly the expected results, with men surpassing women in most of them, with a few exceptions or noticeable data. For instance, women are more numerous or close to a similar share in the teenager age group. In general, women are more likely to achieve equal representation the younger they are, especially in the dominant ethnicity of white participants.



Figure 22: Most common gender for each profile



Source: Own elaboration.

Unit of analysis: Participant

For both male and female participants, the most common ethnicity is being white (82.5% of women, 81.7% of men), and the most common age group is 26-55 years old (68.2% of women, 73% of men). After this dominant groups, both women and men are more likely to be black (9.2% for female participants and 11.5% for male participants) or Asian (4.6% of women are Asian and 3% of male participants belong to this ethnic group). As to the next most frequent age groups, female participants are mainly 16-25 years old (15.2%) and older than 55 (11.5%), while men are secondly plus 55 (17.7%) or 16-25 years old but with a much lower percentage in comparison to women (5.8%). This age group, the teenager group, is the one with the most significant difference between genders. Regarding the most frequent profile of participants, all ethnicities are more likely to be found in the group of 26-55 years old in both genders. There is no significant distinction between male and female participants in this aspect.

What is noticeable in all ethnicities and a significant difference between genders is that women tend to appear in a higher percentage in younger ages and men show more age diversity towards mature ages. This is particularly highlighted in the white ethnic group, in which male participants over 55 years old account for 20.2% of the total of male participants within this group, and 22.2% of the total of male participants in the mixed-race group. Men also show more diversity in general in all ethnic groups.

Table 10: Most common profile for each gender

		Female	Male
<b>Asian</b>	0-15		6,7%
	16-25	30,0%	13,3%
	26-55	70,0%	73,3%
	>55		6,7%
<b>Black</b>	0-15	5,0%	5,2%
	16-25	15,0%	6,9%
	26-55	75,0%	82,8%
	>55	5,0%	5,2%
<b>Hispanic</b>	16-25		10,0%
	26-55	100,0%	90,0%
<b>Mixed race</b>	0-15	14,3%	22,2%
	16-25	28,6%	
	26-55	57,1%	55,6%
	>55		22,2%
<b>White</b>	0-15	5,0%	2,9%
	16-25	14,0%	5,4%
	26-55	67,6%	71,5%
	>55	13,4%	20,2%
<b>Total</b>		<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration.

Unit of analysis: Participant

## 13.2. Recognition per country

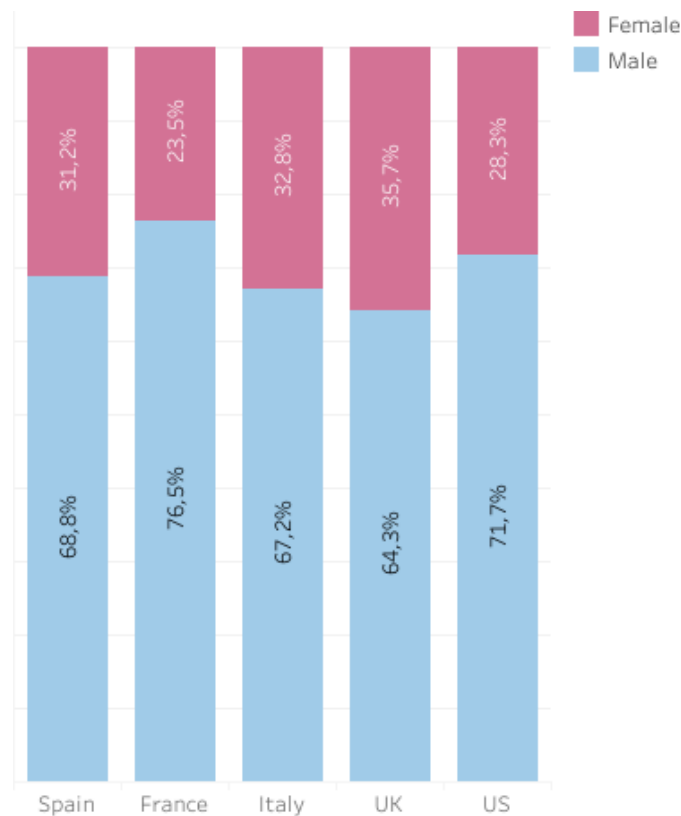
In this section, recognition data is separated by countries and compared among them. Besides a comparison between European countries as a group and the United States is displayed.

The country with the highest number of participants is the United States, which is consisted with the heterogeneous analysed sample in which this country also has the highest number of hours in the sample (26 hours and 19 minutes). The rest of the countries accumulate almost 39 hours (38 hours 57 minutes). Spain is the European country with more sampled hours, 17 hours and 40min; French programmes compile around 6 hours; Italian shows, almost 9 hours; and the United Kingdom programmes accumulate 6 hours and 18 minutes.

By summing the hours of European countries, the percentage of participants is more similar. While 53% of participants are in the United States, 47% appear in European programmes.

With no exceptions, men exceed women as participants in all countries, by an approximate ratio of 1:3, with France having the lowest percentage of female participation (23.5%) and the United Kingdom having the highest (35.7%). Like stated before, these are the expected results since men are more numerous than women.

Figure 23: Gender of participants per country



Source: Own elaboration

Unit of analysis: Participants

The country where most male and female participants come from is the United States (55% of men and 50% of women out of the total of participants of the sample appear on this country) and Spain (24% of men and 26% of women out of the total of the sample). By compiling European programmes to compare them to the United States data, a more equal situation is presented. Female participants appear in the same percentage in European programmes as they do in the United States. Male participants appear also almost equally in both geographical areas, being a bit more abundant in the United States, where 55% of the total of participant men that are part of the sample appears.

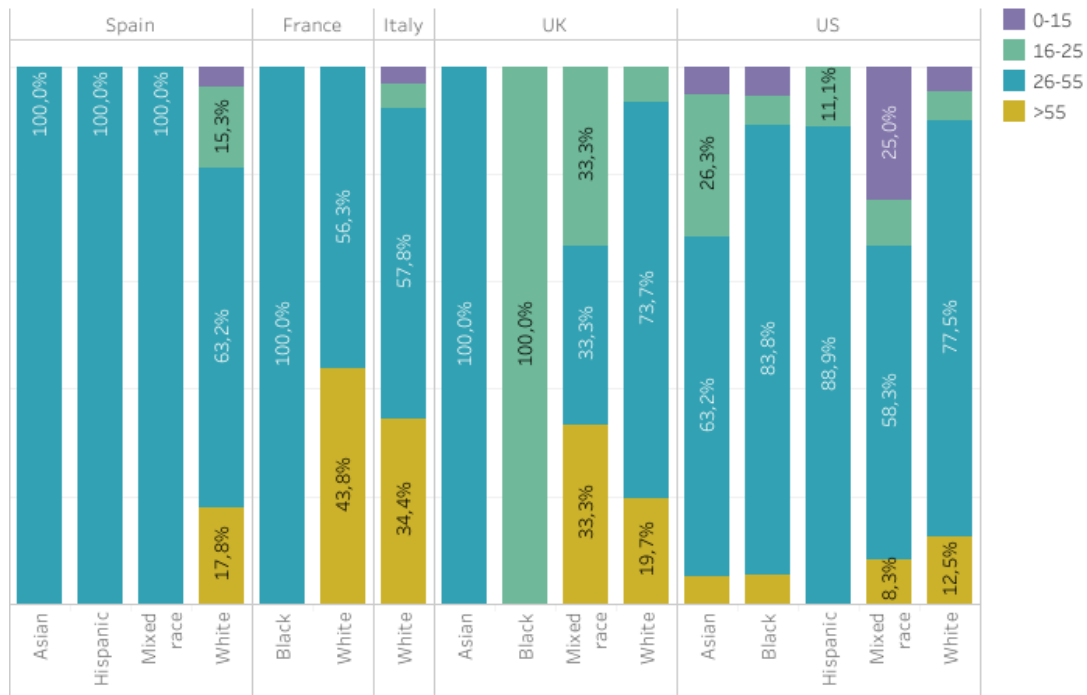
Regarding the profile of participants, the same structure as the one followed in the previous section is adopted for explaining the results per country; firstly, addressing age and ethnicity on their own and then combining both categories for exposing the most common profile of participants per country.

In all countries, the most common age group is 26-55 years old, followed by participants who are older than 55 years old. The countries with a higher percentage of older participants are France (34.4%) and Italy (41.2%), while the youngest participants appear in a higher percentage in the United States (5.5% in the case of kids up to 15 years old) and Spain (14.6% of teenagers from 16 to 25 years old).

Regarding ethnicity, the country showing the most diversity is the United States, with a representation of all codified ethnic groups and a smaller percentage of white participants, although it is still the considerably dominant ethnic group (70.4% of all participants in the United States are white). The United Kingdom and Spain are following when it comes to diversity, showing a minor representation of three ethnicities other than white, respectively. The country with the least degree of diversity is Italy, in which case the totality of participants is white.

When considering both categories together, most countries show a more diverse profile within the white ethnic group and especially regarding older participants. This is except for the United States, which shows a tendency towards age diversity in most ethnicities and also a higher percentage of younger participants in each group. The particular case of the United Kingdom is also peculiar in the sense that when diversity is shown on screen, that representation is made mainly by teenagers (16-25 years old) in two out of the three ethnic groups other than white. Despite these small differences, in all countries, the vast majority of participants are white and between 26 and 55 years old.

Figure 24: Profile of participants per country

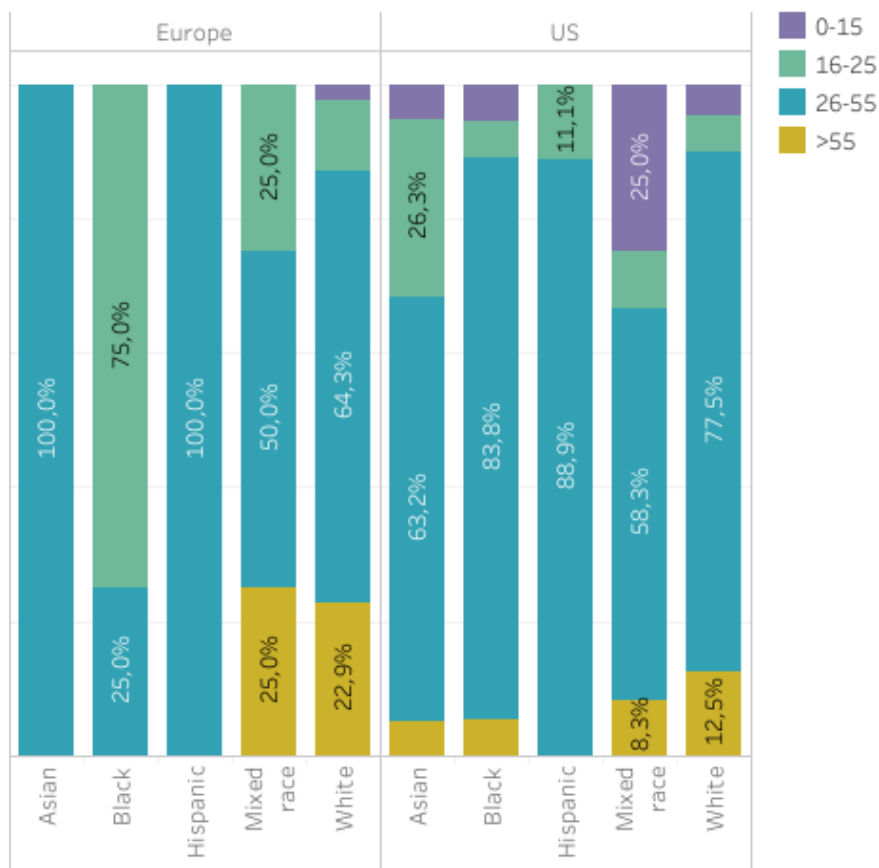


Source: Own elaboration

Unit of analysis: Participants

When considering all European countries as a whole and comparing them to the United States, results show that while in both cases the dominant age group for all ethnicities are adults between 26 and 55 years old, European countries tend to show more diversity toward younger groups, and showing more representation of older participants in mixed-race and white ethnic groups. The United States also shows an important percentage of younger people in ethnic groups that are different from white participants, but, unlike European countries, there is a percentage of older people present in almost all ethnic groups.

Figure 25: Profile of participants Europe vs. the United States



Source: Own elaboration

Unit of analysis: Participants

The fact that the representation of participants is practically the same in all countries, with white participants between the ages of 26 and 55 being overwhelmingly dominant, is significant due to the demographic differences that exist among all the countries that constitute the sample, which is addressed in the section of discussion and conclusions.

### 13.3. Recognition per ownership

To analyse the results considering the ownership of the channels in which the programmes of the sample aired, the United States was excluded from the final analysis regarding ownership, although its programmes have been classified as commercial or public (all as commercial in this case) in a previous step. This decision has been made due to the commercial character of the majors operating in the United States, which could contaminate the final results as not public channels were considered for collecting data due to the dominance of this type of ownership in the country.

This is a different case as a country in which only programmes airing in a public channel have been collected, which is the French case. Although the French sample is constituted by only one channel (public), other channels, public and private, have been included as possible sources in which talk show programmes could air. The fact that no other channels aired programmes belonging to this television genre during the capturing period for this research project is different from an all-commercial audiovisual market.

However, although France is taken into account for comparing values according to ownerships overall, when taking a closer look and comparing ownerships per country, only Spain, Italy and the United Kingdom are shown, since these are the only three cases in which there are programmes in commercial and public ownerships and, therefore, the only countries in which a comparison can be established.

Regarding the number of participants appearing on commercial and public channels overall, there is no significant difference, with 51.5% of the total of participants appearing on commercial channels and 48.5% appearing on public channels.

When observing the share of male and female participants in each type of ownership, public channels show a slightly higher dominance of male participants (72.3%) while commercial channels have a stronger presence of women (36.1% as opposed to 63.9% of men). Hence, the difference in gender representation in terms of recognition is more noticeable on commercial channels.

Table 11: Share of female and male participants per ownership overall

	Ownership	
	Commercial	Public
Female	36,1%	27,7%
Male	63,9%	72,3%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

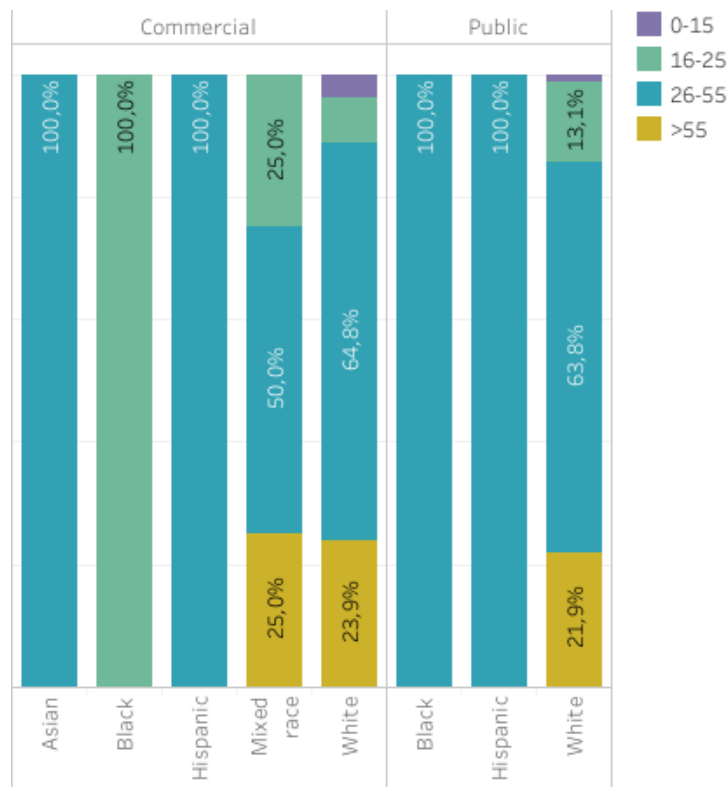
Unit of analysis: Participants

In terms of profile, both ownerships have mainly adults between 26 and 55 years old in similar percentages (64.7% in the case of commercial channels, 64.4% in public channels) and participants older than 55 years old (22.5% in commercial channels and 21.5% in public channels), followed in third place by teenagers between 16 and 25 years old (9.2% in commercial channels, 12.9% in public channels).

When addressing racial diversity, commercial channels show more variety in representation than public ones. All codified groups appear on commercial channels, although in a percentage significantly smaller than white participants, which account for 77.1% of participants appearing on commercial channels.

When analysing the profile of participants per ownership, white participants show more age diversity in both commercial and public channels, although with a slight advantage in the private broadcasters (31.26% as opposed to 19.27% in public channels). When participants represent an ethnic group other than white, they are usually teenagers or young adults.

Figure 26: Profile of participants per ownership overall



Source: Own elaboration

Unit of analysis: Participants

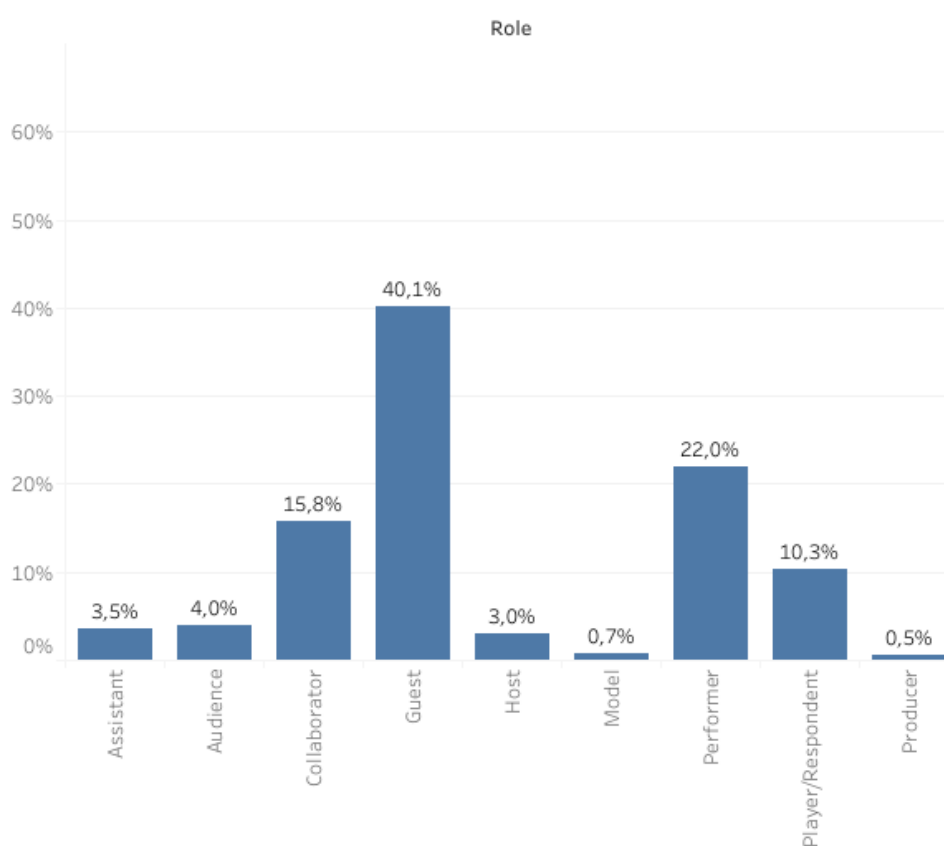


### 13.4. Respect

Another relevant aspect for achieving the first specific objective is to analyse the role that participants perform in the programme in relation to their gender.

Before displaying the results by gender, overall results show that participants participate in the programme mostly performing the role of guests (40.1% of participants were guests), followed by the role of performers and collaborators.

Figure 27: Most frequent role of participants



Source: Own elaboration

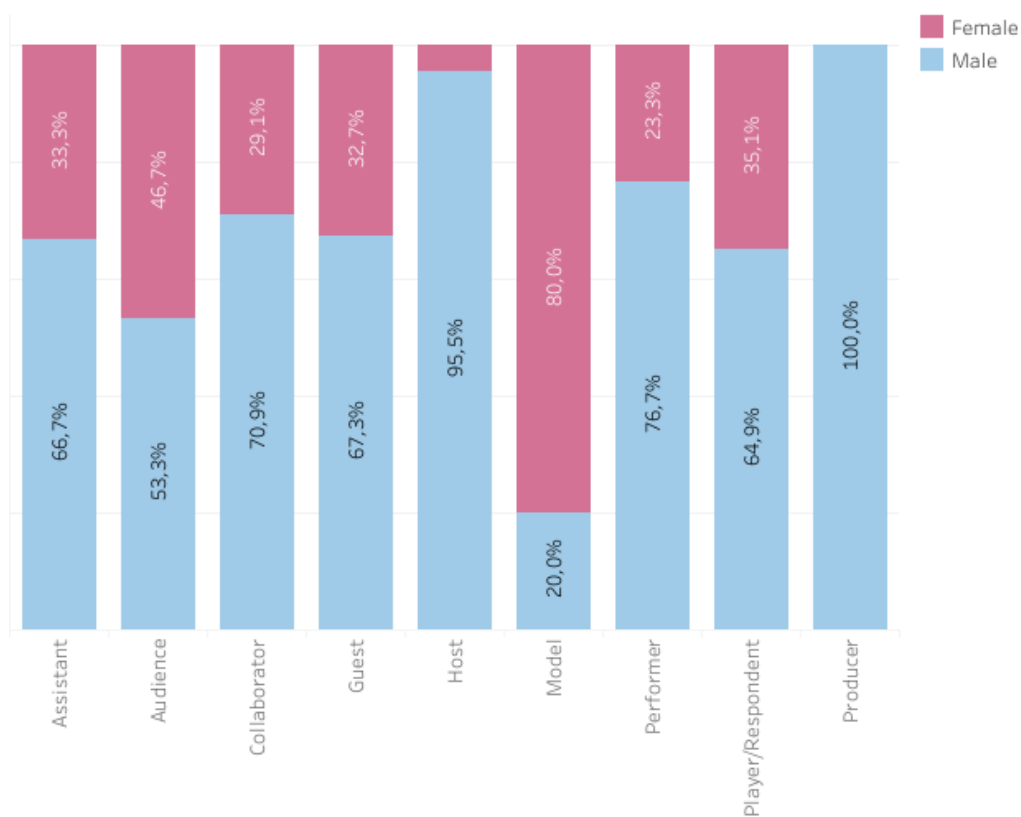
Unit of analysis: Participants

The majority of participants were part of the programmes in the quality of guests, and men surpassed women in almost all categories, which is expected due to how many more men appear on screen compared to women (3:1 ratio). However, two particular cases need to be highlighted and are shown in the next figure: the only role in which female participants outnumber male participants is in the role of a model (80% female, 20% male), while producers are men in their totality, which means that every time a producer is on screen, the role is

performed by a man. With hosts also being in their vast majority men (95.5%), it is noteworthy that the main authority roles are performed and represented by men (hosting the programme and being part of the programme on screen in the quality of a producer) and the only role in which women surpass men in number is modelling, which is a rather passive role.

More significant differences are found in the roles of a performer (76.7% male participants, 23.3% female participants) and collaborator (70.9% male participants, 29.1% female participants).

Figure 28: Most frequent gender in each role



Source: Own elaboration

Unit of analysis: Participants

Despite the significant differences regarding gender representation when performing authority or passive roles, it is also noteworthy that the most repeated roles for both genders are the same. For both male and female participants the three most frequent roles are that of the guest (43.9% in the case of women, 38.5% for the men), followed by the role of the performer (17% in the case of female participants, 24.1% male participants), and collaborator in

the third place (14.8% of women are collaborators, 16.3% of men carry out this role).

Table 12: Most frequent role for each gender

Role	Gender	
	Female	Male
Assistant	3,6%	3,4%
Audience	6,3%	3,1%
Collaborator	14,8%	16,3%
Guest	43,9%	38,5%
Host	0,4%	4,0%
Model	1,8%	0,2%
Performer	17,0%	24,1%
Player/Respondent	12,1%	9,6%
Producer		0,8%
<b>Total</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

### 13.5. Respect per country

When discussing respect, the goal is to understand which are the most common roles for male and female participants, and, in this case, also by country. To discuss the most important information clearly, the top three values in each country are highlighted.

In Spain, top roles are that of the guest (56.9%), collaborator (23.8%) and assistant (7.7%). France also has participants mainly performing the role of guests with the higher percentage of all countries, 82.4%, followed by the role of the collaborator (11.8%) and the host of the programme accounts for 5.9% of the total of roles. In the case of Italy, guests and collaborators also occupy the main two roles (55.4% and 20% respectively) but the third most frequent role is that of the performer (12.3%). In the case of the United Kingdom, the role of guest is modestly lower than other European countries, accounting for 47.7% of the total of roles, and the next most common role is that of an audience member and player or respondent (11.6% in both cases), while the third most common role is that of the performer (12.8%).

Finally, the United States is the country with the highest discrepancy, in which most participants appear in the role of performers (35.4%), followed by the role of performers (35.4%), and the role of player or respondent in the third place (15.2%). Although programmes from the United Kingdom also show some differences regarding fellow European countries, which can be regarded as English-speaking language having some resemblances or drifting away from a pattern, the differences between European countries, considering them as a whole, and the United States is stronger, which is discussed in the following paragraphs.

Table 13: Most frequent role per country

Role	Country				
	Spain	France	Italy	UK	US
Assistant	7,7%		1,5%	2,3%	2,3%
Audience	1,1%			11,6%	4,5%
Collaborator	23,8%	11,8%	20,0%	5,8%	13,9%
Guest	56,9%	82,4%	55,4%	47,7%	26,5%
Host	1,7%	5,9%	7,7%	8,1%	1,5%
Model	1,7%		1,5%		0,3%
Performer	2,8%		12,3%	12,8%	35,4%
Player/Respondent	3,9%			11,6%	15,2%
Producer	0,6%		1,5%		0,5%
<b>Total</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

As previously indicated, the United States shows a higher discrepancy toward other countries than European countries do among themselves. When considering these countries as a whole and comparing them to the American country, these differences can be observed with more detail. General results of European countries identify the most common roles as that of the guest (55.6% of participants appearing on European countries perform this role), collaborator (18.1%) and performer (6.9%).

Meanwhile, participants appearing on programmes of the United States are mainly performers (35.4%), guests (26.5%), and player or respondents in the third place (15.2%). This presents a very different panorama in both main groups of countries, with only one of the roles appearing on both of them and,

even in that case, with a very different weight in European countries than in the United States.

Table 14: Most frequent role per country Europe vs the United States

Role	Europe	US
Assistant	4,9%	2,3%
Audience	3,4%	4,5%
Collaborator	18,1%	13,9%
Guest	55,6%	26,5%
Host	4,6%	1,5%
Model	1,1%	0,3%
Performer	6,9%	35,4%
Player/Respondent	4,9%	15,2%
Producer	0,6%	0,5%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

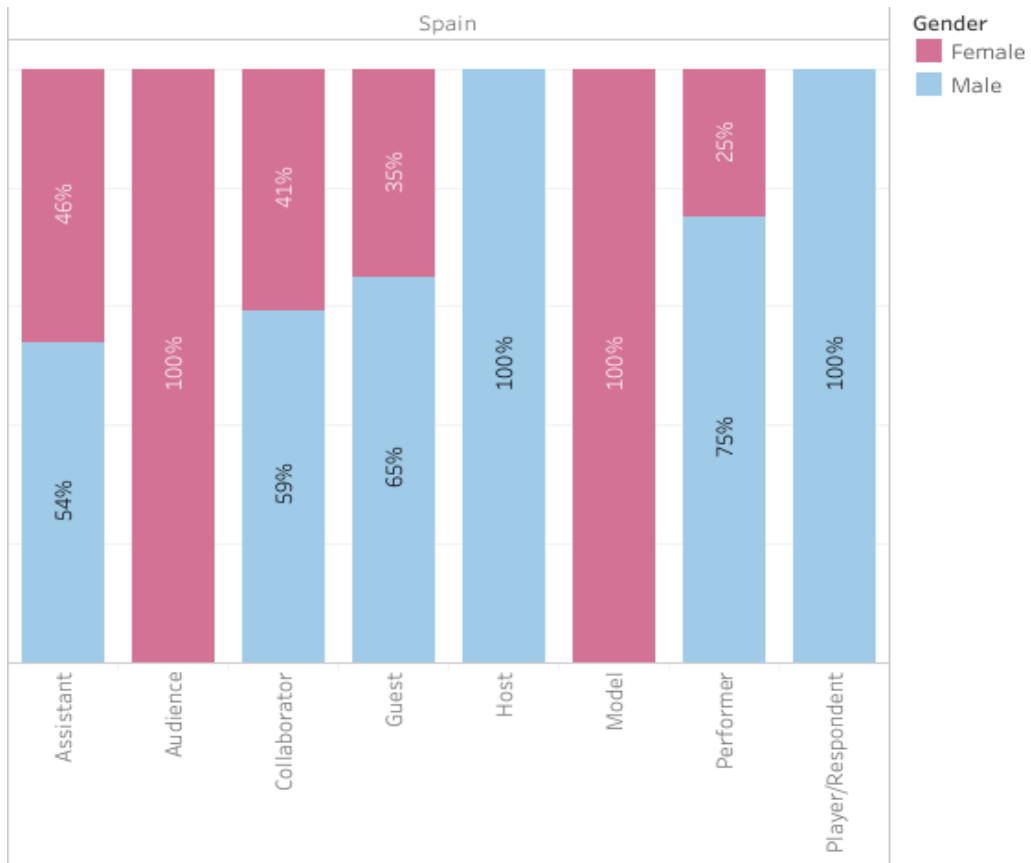
Source: Own elaboration

Unit of analysis: Participants

Following, the analysis of gender representation requires to analyse what is the most common gender for each one of the roles and highlight any findings that contradict the expected dominance of men in a 3:1 ratio.

In the case of Spain, there are more male participants than female participants in the expected percentage in most categories, except for those of audience and model, in which women compose the total of the sample in both cases and the roles of host and producer, in which all participants are men. The role of the assistant is comprised similarly of men in 57% and women in 43%. Respondents are 86% men, which is also a slightly higher representation than expected.

Figure 29: Most frequent gender in each role per country: Spain

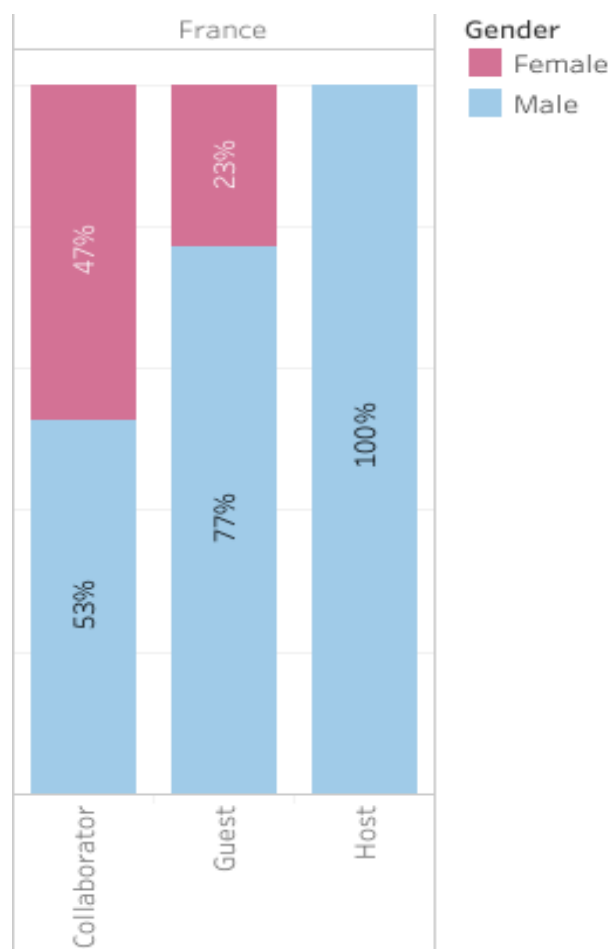


Source: Own elaboration

Unit of analysis: Participant

France presents a simpler scenario, with only three categories to be analysed: collaborator, guest and host. Collaborators are equally represented in terms of quantity, half of them being men and the other half being women. There is only one host, who represents the total of the sample, and it is a male participant. As for guests, 79% of them are men, while 21% are women, which is the expected share given the dominance of men over women in terms of quantity.

Figure 30: Most frequent gender in each role per country: France



Source: Own elaboration

Unit of analysis: Participant

In the case of Italy, women are a majority performing the role of collaborator, where they constitute 54% of participant collaborators opposed to the 46% of men. In the rest of categories, men compose the total of the category in the case of assistant, host, model and producer. For the rest of values, the expected percentage of male and female participants is met, in which men surpass women as guests (67% of men and 33% of women) and performers (75% men and 25% women). This country is the only case in which the role of the model is not performed by women in its totality.

Figure 31: Most frequent gender in each role per country: Italy



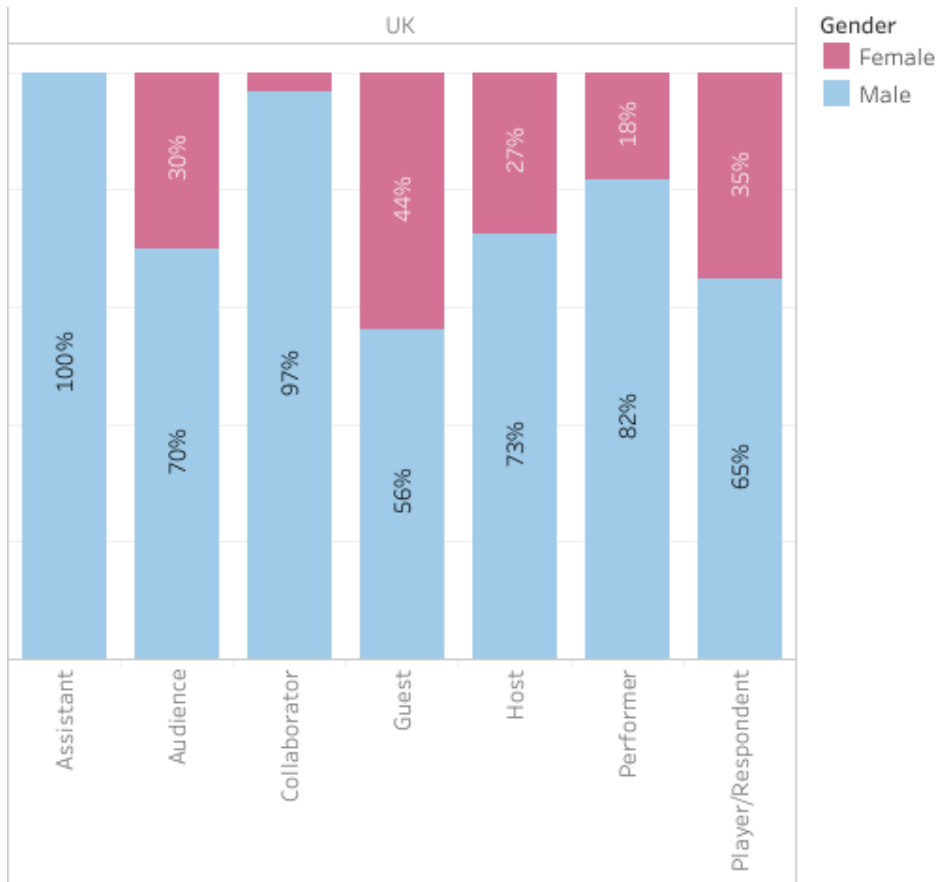
Source: Own elaboration

Unit of analysis: Participant

In the case of the United Kingdom, men account for around 70% of participants in the roles of an audience member (70%), host (73%), and player or respondents (65%). The role of guest is the only one in which women and men come closer to be almost equally represented in terms of quantity (56% of guests are male and 44% are female). In the rest of roles, men surpass women with a higher percentage than expected, dominating the roles of a performer (82%), collaborator (97%) and assistant (100%).



Figure 32: Most frequent gender in each role per country: United Kingdom



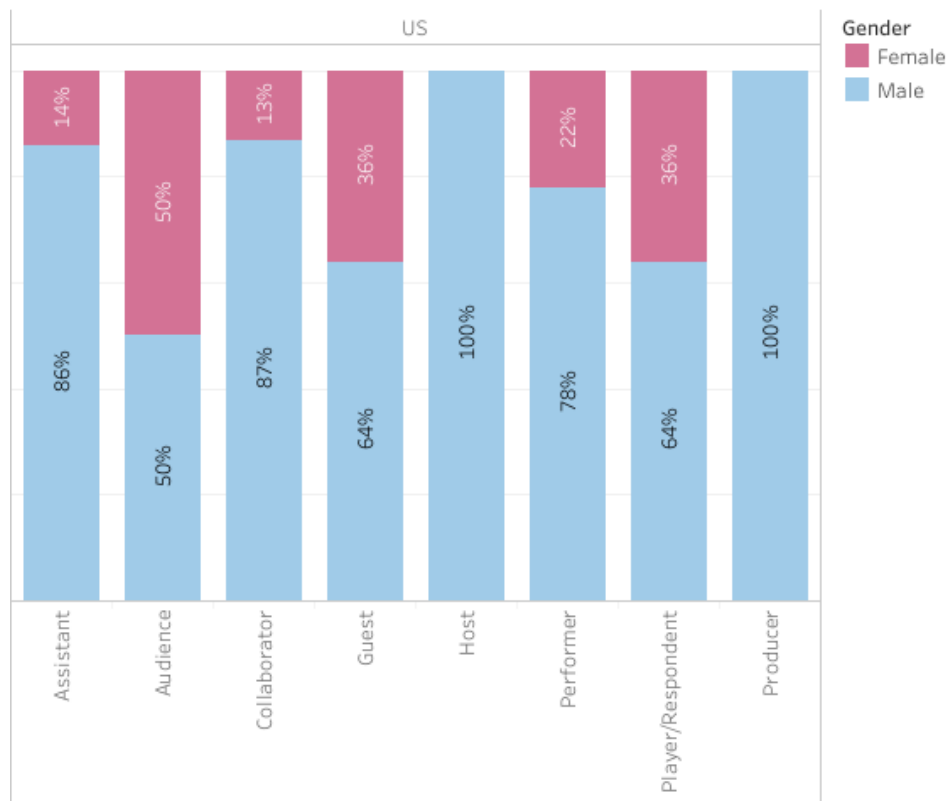
Source: Own elaboration

Unit of analysis: Participant

When analysing the United States, two particular categories stand out. In the roles of hosts and producers, men account for the totality of participants in both cases. Both these roles are dominant or active roles within the programme, one being the face of the programme, the host, and the other being relevant in terms of organising and producing the show.

There are roles in which men and women occupy a similar percentage to their expected share of representation. This happens in the role of player or respondent and guests (64% men, 36% women in both cases). In the role of an audience member, women and men account for half the participants, and in the rest of the roles, men considerably surpass women (they account for 86% of participants who perform as assistants, 87% of collaborators, and 78% of performers).

Figure 33: Most frequent gender in each role per country: United States



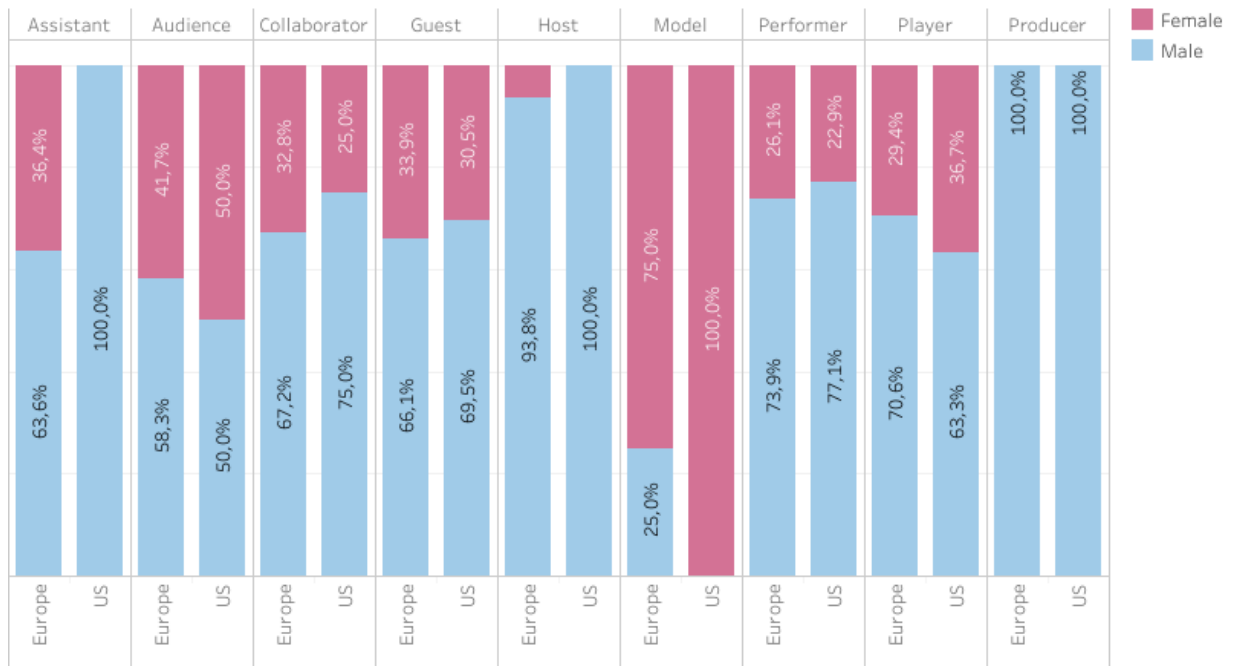
Source: Own elaboration

Unit of analysis: Participant

When comparing European countries as a whole to the United States, there are more similarities than differences. The only category that differs significantly from the first case to the second one is that of an assistant, which is comprised entirely by men in the United States while female participants account for 36.4% of assistants in European countries. Regarding the rest of the categories, a similar share of male and female participants is found in every category for both European countries and the United States.

Two particular cases can be considered worthy of highlighting for the purpose of this research, which are the roles of producer, in both European countries and the United States comprised entirely by men, and model, a role entirely comprised by women in the United States and by a significant majority of female participants (75%) in European countries.

Figure 33: Most frequent gender in each role Europe vs the United States



Source: Own elaboration

Unit of analysis: Participants

For completing the analysis of respect per country, results regarding the most frequent role for each gender per country are displayed. This implies a comparison of the most common roles for female and male participants in each one of the countries. To explain this clearly, the most common role of female participants in each country is addressed, establishing similarities and differences among all sampled countries. Following, the most frequent roles for male participants in each one of the countries is exposed and explained.

Except for the United States, the most frequent role for female participants is that of guest in all of the other four countries (75% in France, 63.3% in the United Kingdom, 57.1% in Italy, and 56.1% in Spain). In the case of the North American country, there is the same share of female participants in this role as there is in the role of performer, 28.8%.

As to the second most common role, there is more discrepancy among countries. Whereas Italian, French and Spanish women participants are more likely to appear as collaborators (33.3%, 25%, and 19.3% respectively), female participants in English-speaking countries, the United Kingdom and the United States are mainly player or respondents in second place (13.3% and 19.8% respectively).

Regarding the third most frequent role for female participants, France cannot be compared to other countries since women only appear on those two aforementioned roles. As for the rest of the countries, Spanish female participants are more likely to appear as assistants in the third place (10.5%), whereas Italian female participants appear rather as performers (9.5%) and women participating in the United Kingdom and the United States share again the third most frequent role as audience members (10% and 8.1% respectively).

Regarding male participants, a similar scenario is proved by results. While the role of guest is predominately the most frequent for men in all European countries (84.7% of French participants, 57.3% in the case of Spanish ones, 54.5% for Italians and a significantly lower percentage, 39.3%, for British participants), male participants in the United States appear more frequently as performers (37.9%), although the role of guest is the second most frequent (25.6%). The third most common option for male participants in the United States is that of the collaborator (14.7%).

Regarding European countries, the next most frequent roles differ from one country to the other. In the case of Spain, male participants are more likely to be collaborators (25.8%) as the second most frequent role and assistants (6.5%) as the third most common option. These are the same results as Spanish female participants.

In the case of France and Italy, both countries have two options as the second most frequent role for male participants, collaborator and host in the case of France (7.7% both options), and also collaborator and performer in the case of Italy (13.6% in both options). French male participants do not appear on any other roles, while Italian participants appear as hosts for the third most common role. Finally, as to the United Kingdom, the second most common role is that of the performer (16.1%) followed by the option of an audience member (12.5%).

Table 15: Most frequent role for each gender per country

Role	Female					Male				
	Spain	France	Italy	UK	US	Spain	France	Italy	UK	US
Assistant	10,5%				1,8%	6,5%		2,3%	3,6%	2,5%
Audience	3,5%			10,0%	8,1%				12,5%	3,2%
Collaborator	19,3%	25,0%	33,3%	3,3%	11,7%	25,8%	7,7%	13,6%	7,1%	14,7%
Guest	56,1%	75,0%	57,1%	63,3%	28,8%	57,3%	84,6%	54,5%	39,3%	25,6%
Host				3,3%		2,4%	7,7%	11,4%	10,7%	2,1%
Model	5,3%				0,9%			2,3%		
Performer	3,5%		9,5%	6,7%	28,8%	2,4%		13,6%	16,1%	37,9%
Player/Respondent	1,8%			13,3%	19,8%	4,8%			10,7%	13,3%
Producer						0,8%		2,3%		0,7%
<i>Total</i>	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Participant

When analysing female and male roles more closely, grouping all European countries as one, differences become more evident. For example, European female participants appear more likely as guests (58.9%), collaborators (17.9%) and performers or assistants (5.4%), while those appearing on programmes of the United States perform more frequently the roles of guests or performers (28.8% in both cases), players (19.8%) or collaborators (11.7%).

This is also relevant towards male participants, who, similar to their European female counterparts, appear more likely as guests (54%), collaborators (18.1%), or performers (7.6%). In the United States, men are more likely to perform the roles of performers (37.9%), guests (25.6%), and collaborators (14.7%).

Although there are significant differences from European countries to the United States, differences between female and male participants are fairly similar when comparing results in terms of gender.

Table 16: Most frequent role for each gender Europe vs. US

	Female		Male	
	Europe	US	Europe	US
Assistant	5,4%	1,8%	4,6%	2,5%
Audience	4,5%	8,1%	3,0%	3,2%
Collaborator	17,9%	11,7%	18,1%	14,7%
Guest	58,9%	28,8%	54,0%	25,6%
Host	0,9%		6,3%	2,1%
Model	2,7%	0,9%	0,4%	
Performer	5,4%	28,8%	7,6%	37,9%
Player/Respondent	4,5%	19,8%	5,1%	13,3%
Producer			0,8%	0,7%
<b>Total</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

### 13.6. Respect per ownership

The final aspect of the analysis of recognition and respect is regarding the type of roles that participants perform in the programmes in terms of ownership, i.e., considering if the channel in which the programme was aired was a commercial or public one.

In both types of ownership, the top three roles are the same, in the same order and in all of them men are more numerous than women. Both ownerships are mainly composed by guests (52% on commercial channels, 63% on public channels), collaborators (15.6% on commercial channels, 19.1% on public channels) and performers (8.7% on commercial channels, 4.9% on public channels). Public channels also show the role of hosting as the third most common role for participants with the same percentage as performers (4.9%).

Table 17: Most frequent role per ownership overall

Role	Ownership	
	Commercial	Public
Assistant	5,5%	4,2%
Audience	6,6%	
Collaborator	16,9%	19,3%
Guest	50,3%	61,4%
Host	4,4%	4,8%
Model	1,6%	0,6%
Performer	8,7%	4,8%
Player/Respondent	5,5%	4,2%
Producer	0,5%	0,6%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

When analysing roles per ownership in greater detail, comparing results per country, there are more differences than in the general scenario. Although all countries in commercial channels have guests as their most frequent role, that is where similarities stop. For Spanish participants, the second most frequent role is that of the collaborator (29.9%) followed by assistant and performer in an equal share (6.1%). Italian participants only appear as hosts other than guests in commercial channels (16.2%) and participants in the United Kingdom are equally likely to appear as audience, player or performers (13.3% in all cases).

On the other hand, public channels show slightly more similarities among countries. Once again, although in different percentage, the guest is the most common role for participants in this type of ownership, followed by the role of collaborator in all three countries (27.1% in Italy, 22.2% in the United Kingdom, and 15.9% in Spain). The third most frequent role is where these countries differ. For Spanish participants, the third most frequent option is that of player or respondents (8%), while Italian participants are more likely to appear as performers (16.7%). In the case of the United Kingdom, the third role is the last one available to participants in public channels and they are equally likely to appear as hosts as they are to be collaborators (22.2%).

Another difference regarding ownership and the analysis of each one of these countries is the variety of roles within each of them. For instance, Spanish

programmes show a similar range of roles in commercial and public channels, while Italian programmes show more diversity in public channels and the United Kingdom is the opposite case, showing more variety of roles in commercial channels.

Table 18: Most frequent role per ownership per country

Role	Ownership / Country					
	Commercial			Public		
	Spain	Italy	UK	Spain	Italy	UK
Assistant	7,9%	5,9%	2,6%	7,6%		
Audience	2,2%		13,0%			
Collaborator	31,5%		3,9%	16,3%	27,1%	22,2%
Guest	46,1%	88,2%	46,8%	67,4%	43,8%	55,6%
Host	2,2%	5,9%	6,5%	1,1%	8,3%	22,2%
Model	3,4%				2,1%	
Performer	5,6%		14,3%		16,7%	
Player/Respondent			13,0%	7,6%		
Producer	1,1%				2,1%	
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

The last part of this analysis addresses the most common role for female participants in commercial and public channels, on one hand, as well as their male counterparts. In both commercial and public channels, female participants are more likely to appear as guests (57.1% in commercial channels, 64.1% in public ones), and collaborators (11.1% in commercial broadcasts, 26.7% in public ones). As to the third most common role, female participants perform the role of an audience member in commercial channels (7.9%) and the role of performers or players in public ones (6.3% in both cases). The main difference between both ownerships, besides the third most common role, is the fact that commercial channels show more diversity in roles for female participants than public channels do.

Regarding male participants, the first and second most common role is also shared by commercial and public ownerships, the first one being the role of the guest (49.1% in commercial channels, 62.4% in public ones) and the second role being that of the collaborator (18.2% in commercial channels, 16.2% in public ones). These are the same top roles for female participants, also in both



ownerships. The third most common role for male participants is also shared by ownerships, that being the role of performers (10% in commercial channels, 5.1% in public ones). In the case of programmes airing on public channels, participants are equally likely to appear as player or respondents as the third most common role (5.1%).

Unlike their female counterparts, male participants do not have a wider variety of roles depending on the ownership, both commercial and public channels present male participants in diverse roles.

Table 19: Most frequent role for each gender per ownership overall

	Female		Male	
	Commercial	Public	Commercial	Public
Assistant	4,8%	2,2%	3,6%	2,6%
Audience	7,9%		6,4%	
Collaborator	11,1%	26,7%	18,2%	16,2%
Guest	57,1%	64,4%	49,1%	62,4%
Host	1,6%		6,4%	6,8%
Model	4,8%			0,9%
Performer	6,3%	4,4%	10,0%	5,1%
Player/Respondent	6,3%	2,2%	5,5%	5,1%
Producer			0,9%	0,9%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

Regarding differences between countries in terms of which are the most common roles for male and female participants when considering the ownership of the programmes in which they appear, results prove the following.

For both female and male participants, and in both commercial and public channels, the most common role is that of guests, except for Italian public channels, in which female participants are mainly collaborators (50%). Besides, percentages vary from female participants appearing only as guests in Italian commercial shows (100%), which is the highest percentage for this role, to also female participants appearing as guests merely 35.7% of the time in public channels in Italy.

Regarding the next most frequent roles, results are very different in terms of both country and ownership. The most consistent country is Spain, in which the role of collaborator appears as the second most frequent role throughout female

and male participants and commercial and public ownerships. All other countries offer a different selection of second and third most common roles for male and female participants, and these roles change from one ownership to the other.

Table 20: Most frequent role for each gender per ownership (per country)

		Female		Male	
		Commercial	Public	Commercial	Public
<b>Spain</b>	Assistant	10,7%	4,0%	3,7%	4,8%
	Audience	7,1%			
	Collaborator	21,4%	16,0%	33,3%	15,9%
	Guest	42,9%	76,0%	51,9%	68,3%
	Host			3,7%	1,6%
	Model	10,7%			
	Performer	7,1%		5,6%	
	Player/Respondent		4,0%		9,5%
	Producer			1,9%	
<b>Italy</b>	Collaborator		50,0%		17,6%
	Guest	100,0%	35,7%	88,9%	47,1%
	Host			11,1%	11,8%
	Model				2,9%
	Performer		14,3%		17,6%
	Producer				2,9%
<b>UK</b>	Assistant			4,3%	
	Audience	10,7%		14,9%	
	Collaborator	3,6%		4,3%	28,6%
	Guest	60,7%	100,0%	38,3%	42,9%
	Host	3,6%		8,5%	28,6%
	Performer	7,1%		17,0%	
	Player/Respondent	14,3%		12,8%	
<b>Total</b>		<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

## **14. RESULTS OF PARTICIPATION AND DISCUSSION**

Answering to the second objective, data concerning the discussion has been retrieved, such as the role of the participant within this particular action, the theme and subject that they discuss, and what kind of humour they use, if any.

To achieve a complete analysis of the discussion, only conversations or actions lasting more than 59 seconds were codified; i.e., discussions with a duration of one minute or longer are the ones which are considered to elaborate the final results. This filter deleted 812 rows out of 4081. There have also been specific sections that have been excluded from this analysis, such as the introduction and farewell, and the transitional sections in which the host previews the upcoming episode only giving neutral information, naming the guests.

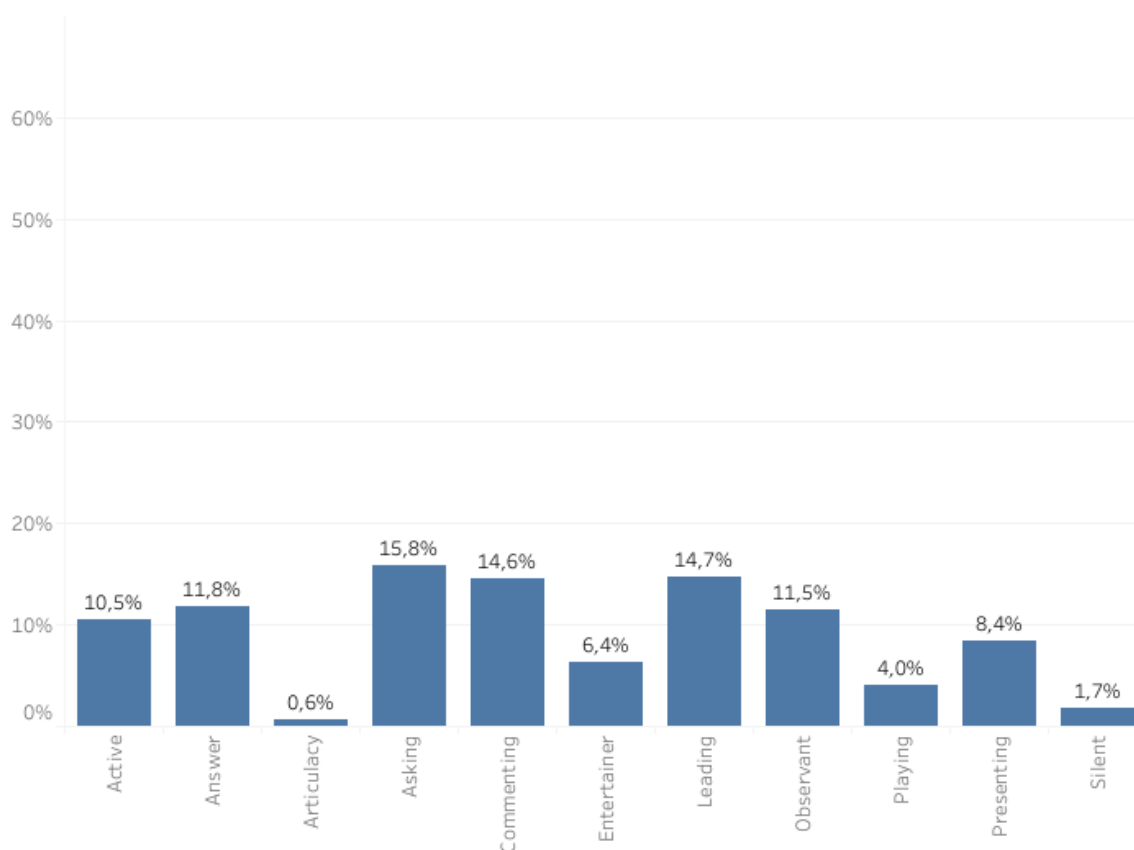
Furthermore, the section of artistic or musical performance has also been excluded for analysis since participants do not discuss any particular theme when singing or performing some artistic act. Nevertheless, comedy sketches and games are included because they are usually based on dialogue, hence, there are roles performed and humour is used.

The exposition of results follows the same structure as the previous section, including general results, comparison among countries and between ownership types in each one of the aspects (role in the discussion, themes discussed, and type of humour used).

### **14.1. Role in discussion**

Before observing what is the dominant gender in each role and discuss the most frequent roles for each gender, general results show that the most repeated roles in discussion performed by participants in the talk shows are asking, leading and commenting the discussion in similar proportions (15.8% for the first of the categories, 14.7% for leading and 14.6 for the role of commenting), all of them representing an active, authoritative attitude towards the discussion or conversation. Accordingly, the least frequent roles are the most passive ones: articulacy (0.6%) and being silent (1.7%).

Figure 34: Most frequent role in discussion



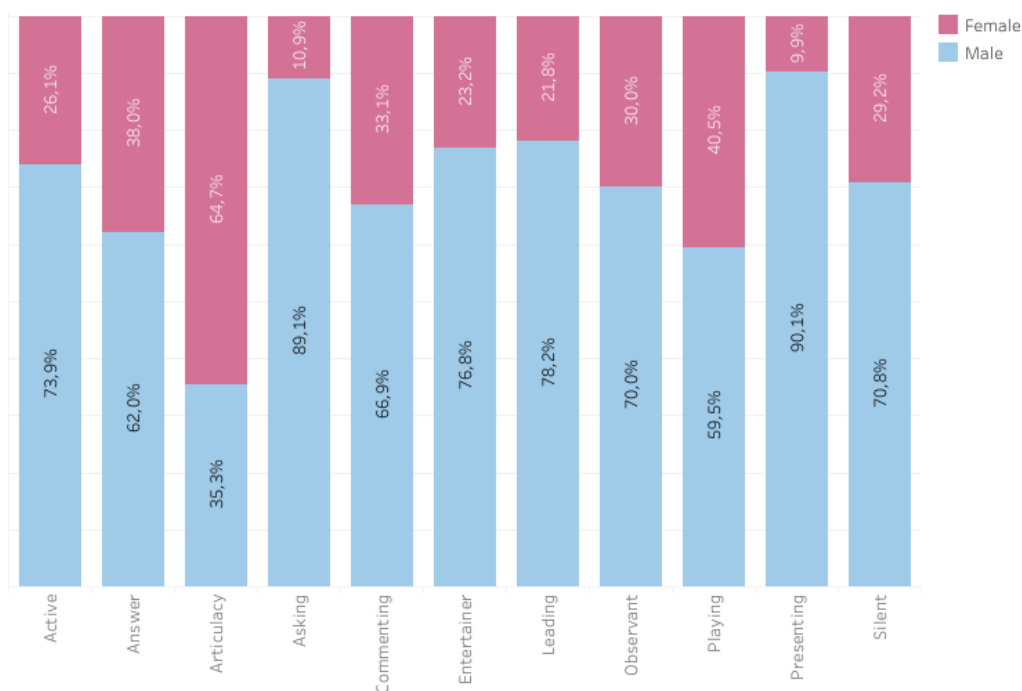
Source: Own elaboration

Unit of analysis: Participants

As to the role of participants in the discussion, results show similar values as the role of participants in general in the programmes, with men surpassing women in all categories but one, in this case, that of articulacy, in which women represent 64.7% of all participants in this category. Another category showing a more equal representation, therefore, worthy of being highlighted, is the one that indicates that the participant is performing in a game of some kind, in which the percentage is 59.5% men and 40.5% women.

Categories showing more disparity are presenting (90.1% men, 9.9% women), asking (89.1% men, 10.9% women), and leading the conversation (78.2% men, 21.8% women). All of these categories indicate some responsibility or authority in the conversation, since presenting and asking are usually tasks of the host, collaborator or another relevant figure of the programme.

Figure 35: Most frequent gender in each role in discussion



Source: Own elaboration

Unit of analysis: Participants

When it comes to the most frequent roles performed by both genders, there are significant differences regarding how active and dominant participants considering their gender. The most common roles in discussion for men are asking (18.8%), leading (15.4%) and being observant (10.8%). Meanwhile, women are usually commenting (19.1%), answering questions in a more passive way (17.8%) and being observant (13.7%).

Table 20: Most frequent role in discussion for each gender

Role in discussion	Female	Male
Active	10,8%	10,4%
Answer	17,8%	9,8%
Articulacy	1,6%	0,3%
Asking	6,8%	18,8%
Commenting	19,1%	13,1%
Entertainer	5,8%	6,6%
Leading	12,7%	15,4%
Observant	13,7%	10,8%
Playing	6,4%	3,2%
Presenting	3,3%	10,1%
Silent	2,0%	1,6%
<b>Total</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

### 14.1.1. Role in discussion per country

The most frequent roles in discussion vary from country to country. In Spain, the most common roles in the discussion are leading (21.9%), commenting (13.3%), and presenting and asking (11.8% both). In France, asking and commenting are the most common actions (30.1% and 28.5% respectively), followed by answering questions (14.5%). Italian participants are more likely to comment on a topic (33%), present it (18.2%) or be observant during the discussion (13.5%). This last value, being observant, is the most frequent for British participants (19.6%), followed by commenting (18.2%) and asking (11.8%). Finally, the participants in the United States perform the role of asking more frequently (21.7%), as well as answering (17.5%) and leading the discussion (14.9%).

Table 21: Most frequent role in discussion per country

Role in discussion	Spain	France	Italy	UK	US
Active	7,4%	11,9%	8,7%	11,2%	13,2%
Answer	11,3%	14,5%	3,4%	7,0%	17,5%
Articulary	2,2%				
Asking	11,8%	30,1%	7,0%	11,8%	21,7%
Commenting	13,3%	28,5%	33,0%	18,2%	2,8%
Entertainer	1,4%	0,5%	3,8%	5,0%	13,0%
Leading	21,9%	2,1%	11,0%	10,4%	14,9%
Observant	10,6%	4,1%	13,5%	19,6%	9,8%
Playing	5,3%		1,5%	9,5%	3,0%
Presenting	11,8%	6,2%	18,2%	5,6%	2,5%
Silent	2,9%	2,1%		1,7%	1,6%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

When combining results from European countries, there are still significant differences in some particular roles such as commenting (21.1% of European participants as opposed to 2.8% of participants in the United States), answering (8.7% in European countries as opposed to 17.5% in the United States) and entertaining (2.7% in Europe as opposed to 13% in the American country). On the other hand, two categories share a similar representation, such as leading the conversation (around 15% of participants in both Europe and the United States).

Table 22: Most frequent role in discussion per country Europe vs the United States

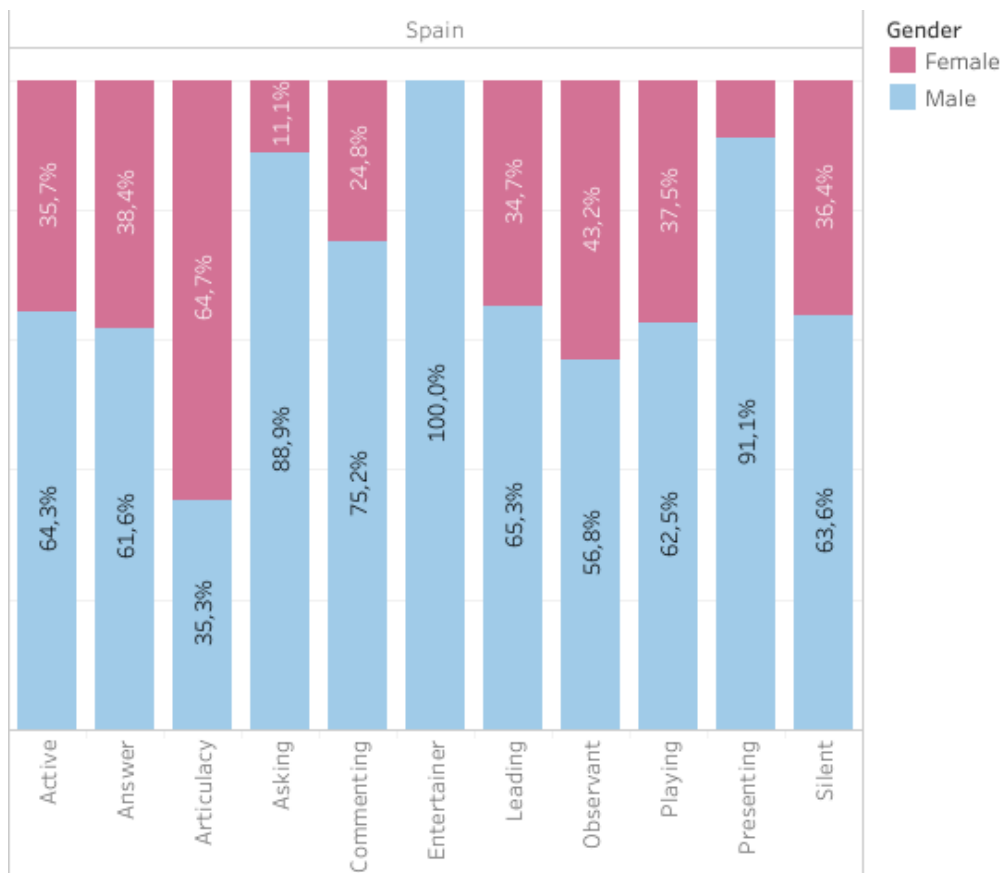
Role in discussion	Europe	US
Active	9,0%	13,2%
Answer	8,7%	17,5%
Articulacy	1,0%	
Asking	12,5%	21,7%
Commenting	21,1%	2,8%
Entertainer	2,7%	13,0%
Leading	14,6%	14,9%
Observant	12,5%	9,8%
Playing	4,5%	3,0%
Presenting	11,7%	2,5%
Silent	1,8%	1,6%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

In Spain, for the first one of these aspects, the role in the discussion, results show that men dominate all roles except that of articulacy, in which participants performing this role are women 64.7% of the time. Men dominate mainly active and authority roles such as presenting (91.1%), asking (88.9%), and leading (65.3%) or being active when answering questions (64.3%). Being observant is the role in discussion with the closest percentage to equal representation with 57% of observant participants being men. Men comprise the total of participants performing the role of entertainers in the discussion in Spain.

Figure 36: Most frequent gender in each role in discussion per country: Spain



Source: Own elaboration

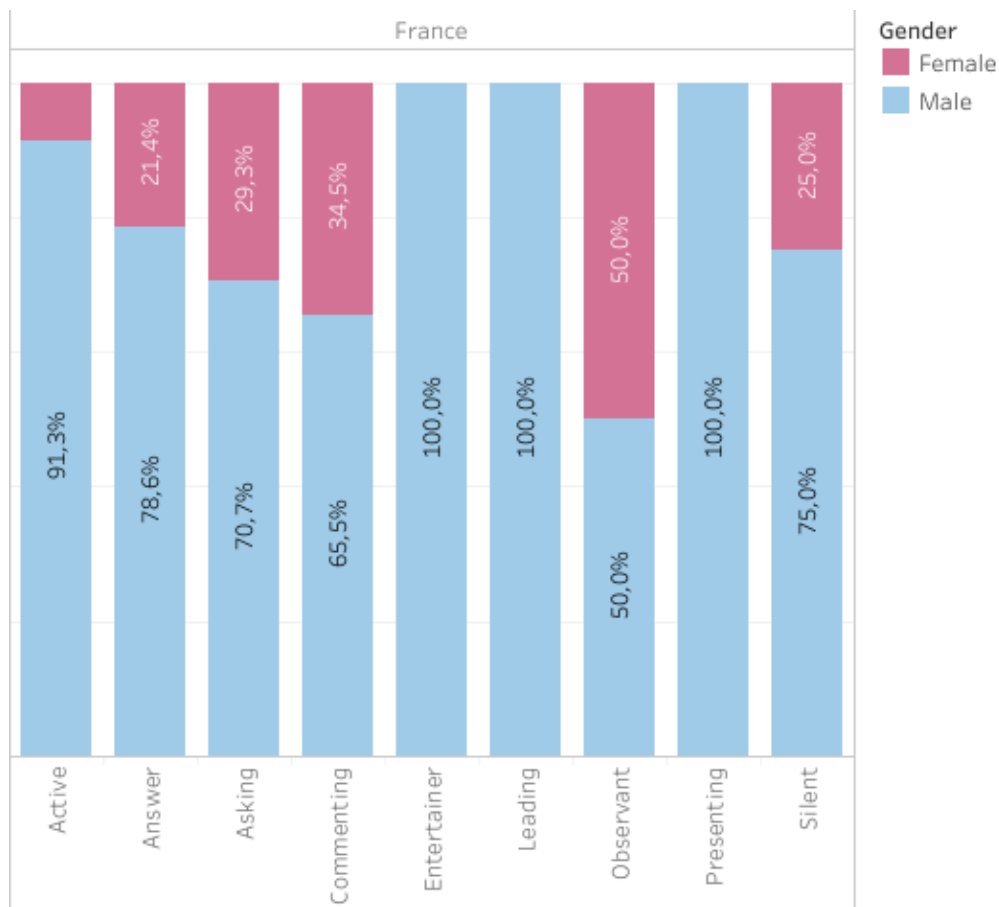
Unit of analysis: Participants

The French sample shows an expected dominance of male participants in some of the roles in discussion, such as asking (70.7%), with a lower percentage in the role of commenting (65.5%) and a higher one in participants who are silent (75%).

The only case in which women acquire a significant representation is being observant, in which the share of male and female participants is half and half. There are three cases in which men comprise the total of the role in the discussion, which are leading the conversation, presenting it, and entertaining audiences. There is also one particular case in which men exceed their expected representation, within the role of replying to a question in an active manner (91.3% of participants performing this role in the discussion are men).



Figure 37: Most frequent gender in each role in discussion per country: France

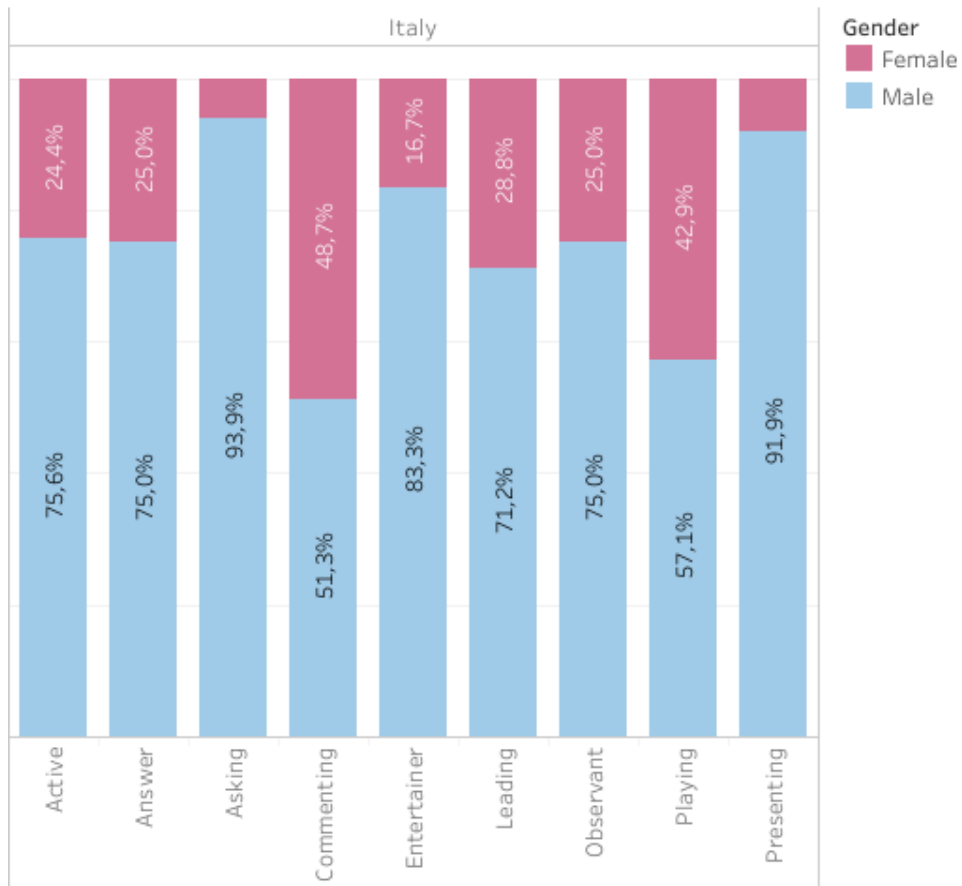


Source: Own elaboration

Unit of analysis: Participants

Italian participants share a similar approach, with men surpassing women in every category except for one in which they appear represented in a similar measure, in the role of commenting (51.3% men, 48.7% women). Also, in the category of playing, which indicates that participants are involved in a game of some sort, men constitute 57.1% of the sample, which is also a smaller difference than that found in other roles in discussion. In the rest of categories, men are more present in an expected percentage in most of the categories except for three particular ones: entertaining (83.3%), presenting (91.9%), and asking (93.9%). All three categories represent an active role in the discussion, especially the latter two, which are usually performed by the host of the programme.

Figure 38: Most frequent gender in each role in discussion per country: Italy

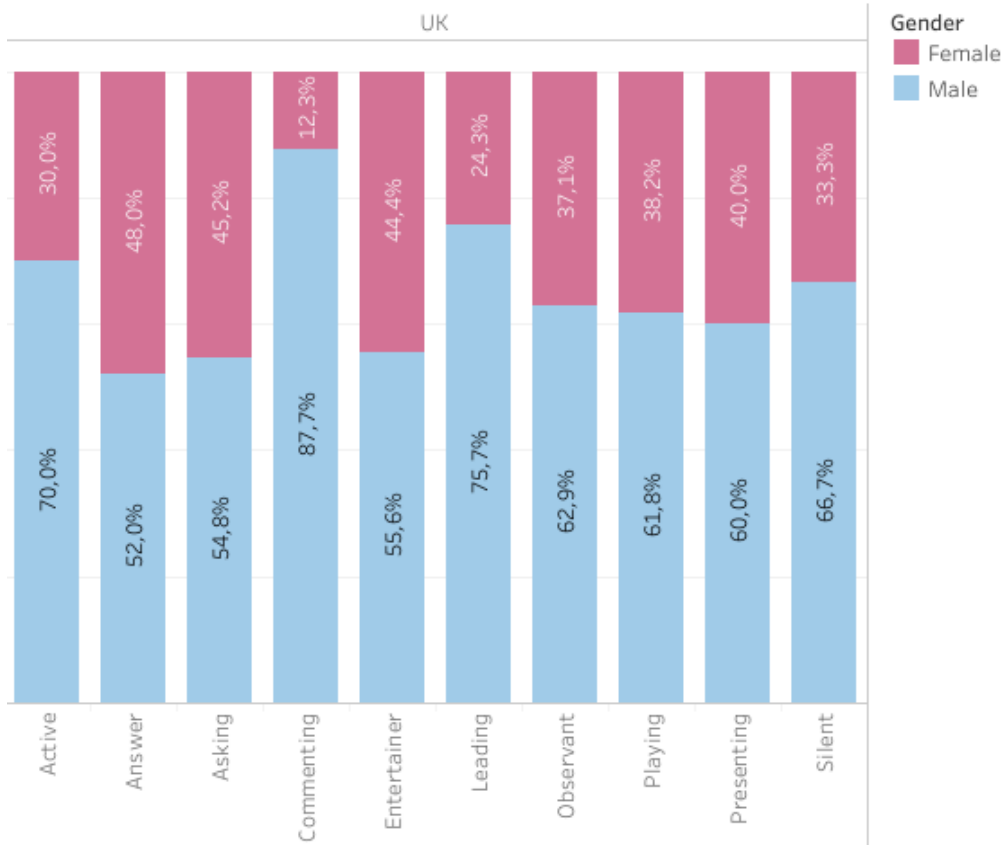


Source: Own elaboration

Unit of analysis: Participants

The last European country analysed is the United Kingdom, which presents a lower dominance of male participants in a general overview. Although male participants account for more than half of participants in all values, the percentage is slightly lower than the one found in other countries, and female participants come close to an equal representation in three categories: answering questions (48% of participants within this category are women), asking questions (45.2%), and entertaining (44.4%). The one role in discussion in which male participants account for a higher percentage than expected is the one of commenting (87.7% of participants commenting are men).

Figure 39: Most frequent gender in each role in discussion per country: United Kingdom

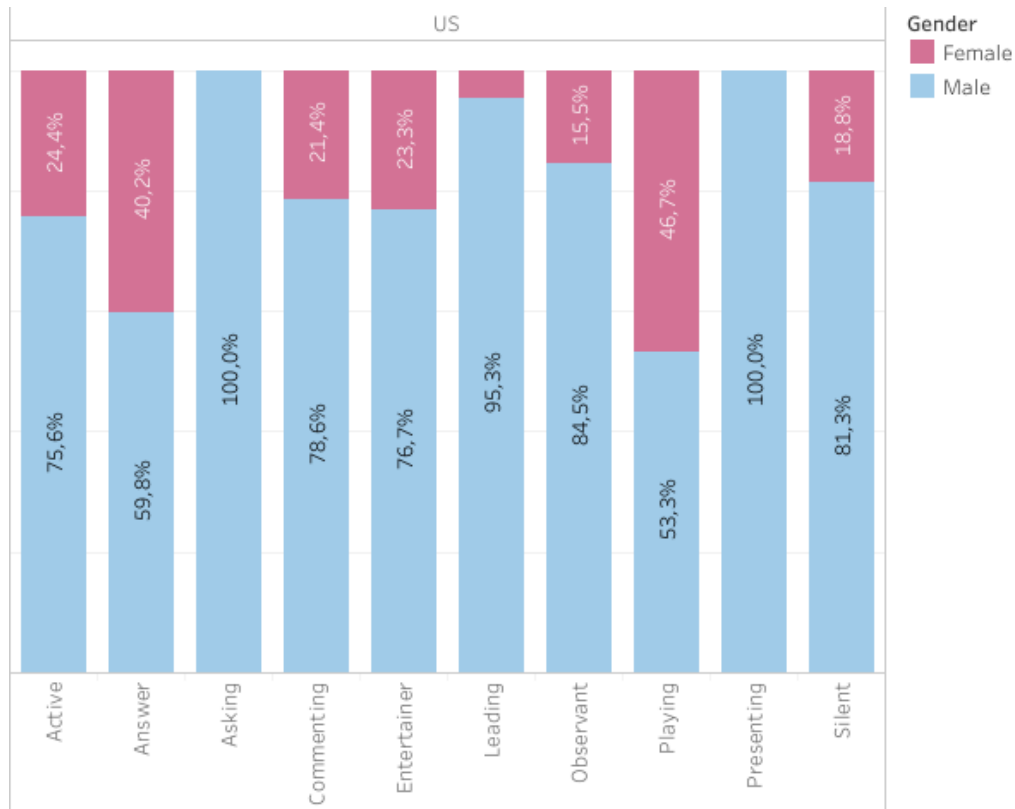


Source: Own elaboration

Unit of analysis: Participants

The last country to be analysed is the United States. In this particular case, male participants show a higher dominance than expected, however, there are two categories in which women show a higher representation: answering questions (40% of participants who answer questions are women) and playing some sort of game (46.7% of participants who play are women). There are also several cases in which men show a clear dominance over women. This happens in the roles of asking and presenting, in which the totality of participants performing these roles are men, as well as the roles of leading the conversation (95.3% of participants who lead the conversation are men), and being observant (84.5%) and silent (81.3%). In this case, there is not a clear pattern of men showing overdominance on active roles in discussion, since they also show overdominance being silent and more passive; but rather, the overrepresentation is in several roles with no clear justification.

Figure 40: Most frequent gender in each role in discussion per country: United States



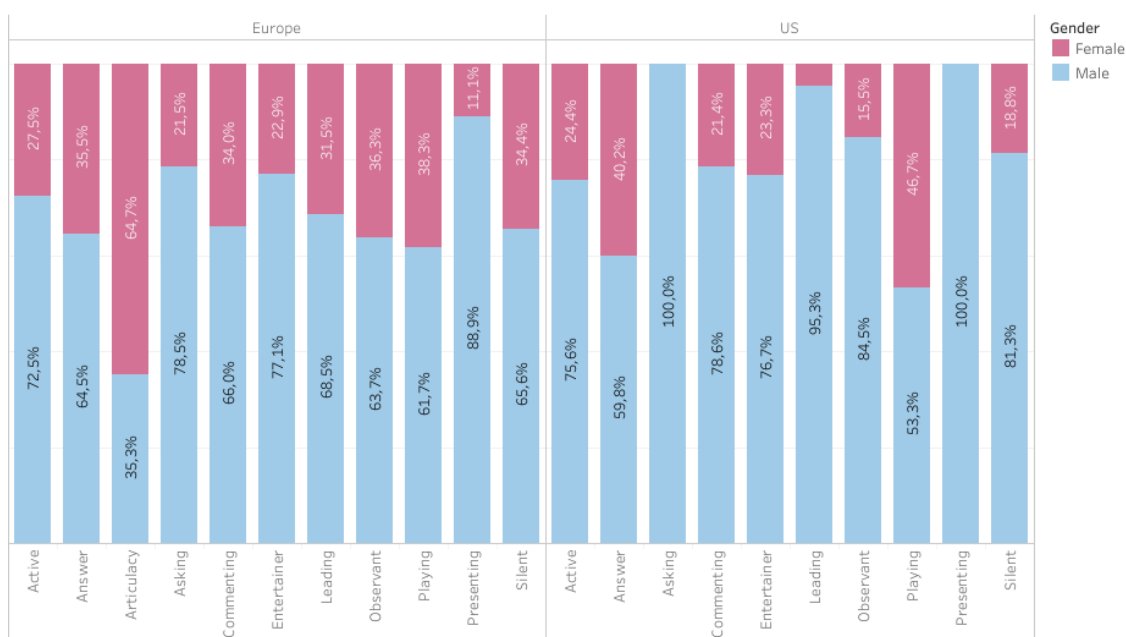
Source: Own elaboration

Unit of analysis: Participants

The countries with more equality in terms of gender representation in this section are Spain and the United Kingdom; the first one because it is the only one in which women surpass men on any category, and the second one because there are more categories in which women appear on a higher percentage. The country with less diversity, in which male participants dominate virtually every category more than expected, is the United States.

When comparing the United States to all European countries in a group, it can be noticed that both parts of the figure are similar to each other, with a slightly higher representation of women in the European side, where all categories include female representation, whereas in three categories of the United States (asking, leading and presenting) the totality or almost the totality of participants performing those roles are men.

Figure 41: Most frequent gender in each role in discussion Europe vs the United States



Source: Own elaboration

Unit of analysis: Participants

The next step would be comparing the most frequent role for female and male participants in each one of the countries. To do so, rather than comparing female and male participants and their roles within each one of the countries, the analysis focuses on the most common roles of women in each one of the countries and establishes a comparison per country, on one hand, and the same structure for male participants, on the other hand.

For female participants, the most common roles in discussion in Spain are leading the conversation (26%), being observant (15.7%) and answering questions (14.8%). In France, the top three roles in the discussion are commenting (38.8%), asking questions (34.7%) and answering them (12.2%). Regarding Italy, female participants are more likely also and predominantly to comment (55.9%), be observant (11.8%) and lead the conversation (11%). In the United Kingdom, women tend to appear being observant (22.2%), asking questions (16.2%) and participating in some type of game (11.1%). Finally, the most common roles for women appearing on programmes of the United States are answering questions (39.5%), actively replying to questions (18.1%), and

entertaining (16.9%). In general, being observant and answering questions are the roles that are repeated the most over sampled countries.

For male participants in Spain, the most frequent roles in the discussion are leading (20.3%), presenting (15.2%) and asking questions (14.9%). For male participants appearing on French programmes, the most frequent values in this category are asking questions (28.5%), commenting (25%) and answering questions (15.3%). In Italy, male participants are more likely to comment (23.7%), present (23.4%), and be observant (14.2%). In the United Kingdom the most frequent roles in discussion for men are commenting (23.8%), being observant (18.3%), and being active or leading the conversation in the same percentage (11.7%). Finally, in the United States, men are more likely to ask questions (26.4%), lead the conversation (17.3%) and answering questions (12.7%). The most repeated roles in the discussion are commenting, leading the conversation and asking questions.

In general, it can be noted that there are significant differences between female and male participants, with men showing more active roles in general in all countries, such as asking questions and leading the conversation, as aforementioned.

Table 23: Most frequent role in discussion for each gender per country

Role in discussion	Female					Male				
	Spain	France	Italy	UK	US	Spain	France	Italy	UK	US
Active	9,0%	4,1%	7,4%	10,3%	18,1%	6,7%	14,6%	9,2%	11,7%	12,1%
Answer	14,8%	12,2%	2,9%	10,3%	39,5%	9,9%	15,3%	3,6%	5,4%	12,7%
Articulacy	4,9%					1,1%				
Asking	4,5%	34,7%	1,5%	16,2%		14,9%	28,5%	9,2%	9,6%	26,4%
Commenting	11,2%	38,8%	55,9%	6,8%	3,4%	14,1%	25,0%	23,7%	23,8%	2,7%
Entertainer			2,2%	6,8%	16,9%	2,0%	0,7%	4,5%	4,2%	12,1%
Leading	26,0%		11,0%	7,7%	4,0%	20,3%	2,8%	11,0%	11,7%	17,3%
Observant	15,7%	8,2%	11,8%	22,2%	8,5%	8,6%	2,8%	14,2%	18,3%	10,0%
Playing	6,7%		2,2%	11,1%	7,9%	4,6%		1,2%	8,8%	2,0%
Presenting	3,6%		5,1%	6,8%		15,2%	8,3%	23,4%	5,0%	3,1%
Silent	3,6%	2,0%		1,7%	1,7%	2,6%	2,1%		1,7%	1,6%
Total	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Participants

When comparing the same category focusing on European countries as a group and the United States, results show that

European female participants are more likely to comment (24.4%), lead (15.6%) and are observant (15.4%), while women in the United States usually answer questions either more passively (39.5%) or in a more active way (18.1%) and are also mainly entertaining (16.9%). European male participants, on the other hand, usually comment (19.8%), present (14.7%), and lead the conversation (14.1%). Two out of these three categories are common to European female participants. Men appearing on talk shows of the United States are more likely to ask questions (26.4%), lead the conversation (17.3%), and answer questions (12.7%). This shows discrepancy not only between European and North American male participants but also between female and male participants of the United States.

Table 24: Most frequent role in discussion for each gender per country Europe vs the United States

Role in discussion	Female		Male	
	Europe	US	Europe	US
Active	8,4%	18,1%	9,2%	12,1%
Answer	10,5%	39,5%	7,9%	12,7%
Articulacy	2,1%		0,5%	
Asking	9,1%		13,9%	26,4%
Commenting	24,4%	3,4%	19,8%	2,7%
Entertainer	2,1%	16,9%	2,9%	12,1%
Leading	15,6%	4,0%	14,1%	17,3%
Observant	15,4%	8,5%	11,3%	10,0%
Playing	5,9%	7,9%	4,0%	2,0%
Presenting	4,4%		14,7%	3,1%
Silent	2,1%	1,7%	1,7%	1,6%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

#### 14.1.2. Role in discussion per ownership

There are some discrepancies in terms of ownership that need to be highlighted. While in commercial channels participants mainly lead, comment, and observe discussions, in that order, participants of public channels mainly comment, present, and ask questions, also in that order.

Table 25: Most frequent role in discussion per ownership (overall)

Role in discussion	Commercial	Public
Active	7,4%	10,2%
Answer	8,6%	8,8%
Articulacy	2,1%	
Asking	11,3%	13,4%
Commenting	15,6%	25,5%
Entertainer	3,4%	2,1%
Leading	21,7%	8,9%
Observant	12,5%	12,5%
Playing	6,9%	2,6%
Presenting	8,4%	14,2%
Silent	1,9%	1,7%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

When observing this data in terms of countries, commercial channels show little variation from country to country. In the case of Spain, participants mainly lead (32.7%), ask questions (12.6%) and answer them (11.3%), while in Italy the most common roles in discussion are commenting (42.5%), observing (18.3%), and leading (13.3%). Finally, in commercial channels in the United Kingdom, which shows more diversity representing different roles in discussion, participants mainly observe (17.8%), comment (14.9%) and are active replying to questions (12%).

On the contrary, in the case of public channels, all three countries show a similar preference toward the most common role in the discussion. In Spain, Italy and the United Kingdom the main role in discussion is commenting (19%, 29.7% and 29.3% respectively) and both Spain and Italy share the same second and third most frequent role in discussion: presenting (14.6% and 21.2% respectively) and being observant (14.6% and 11.9% respectively). The United Kingdom has also participants mainly being observant as the second most common role in the discussion (25.6%) and leading the conversation as the third most common value (13.4%).

It can also be inferred from this analysis the significant differences regarding ownerships within each one of the analysed countries.



Table 26: Most frequent role in discussion per ownership (per country)

Role in discussion	Commercial			Public		
	Spain	Italy	UK	Spain	Italy	UK
Active	4,3%	7,5%	12,0%	10,7%	9,1%	8,5%
Answer	11,3%	1,7%	7,6%	11,3%	4,0%	4,9%
Articulacy	4,3%					
Asking	12,6%	6,7%	11,6%	11,0%	7,1%	12,2%
Commenting	8,0%	42,5%	14,9%	19,0%	29,7%	29,3%
Entertainer	2,0%	0,8%	6,5%	0,8%	4,8%	
Leading	32,7%	13,3%	9,5%	10,2%	10,2%	13,4%
Observant	7,0%	18,3%	17,8%	14,6%	11,9%	25,6%
Playing	6,3%		10,9%	4,1%	2,0%	4,9%
Presenting	9,3%	9,2%	6,9%	14,6%	21,2%	1,2%
Silent	2,3%		2,2%	3,6%		
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

Next step of this analysis implies observing the most frequent gender for each role in the discussion and highlighting those cases in which data shows a different dominance than the expected percentage of men surpassing women and accounting for around 70% of participants within a role. In this case, the comparison is established by ownership, comparing phenomenon in commercial and public channels.

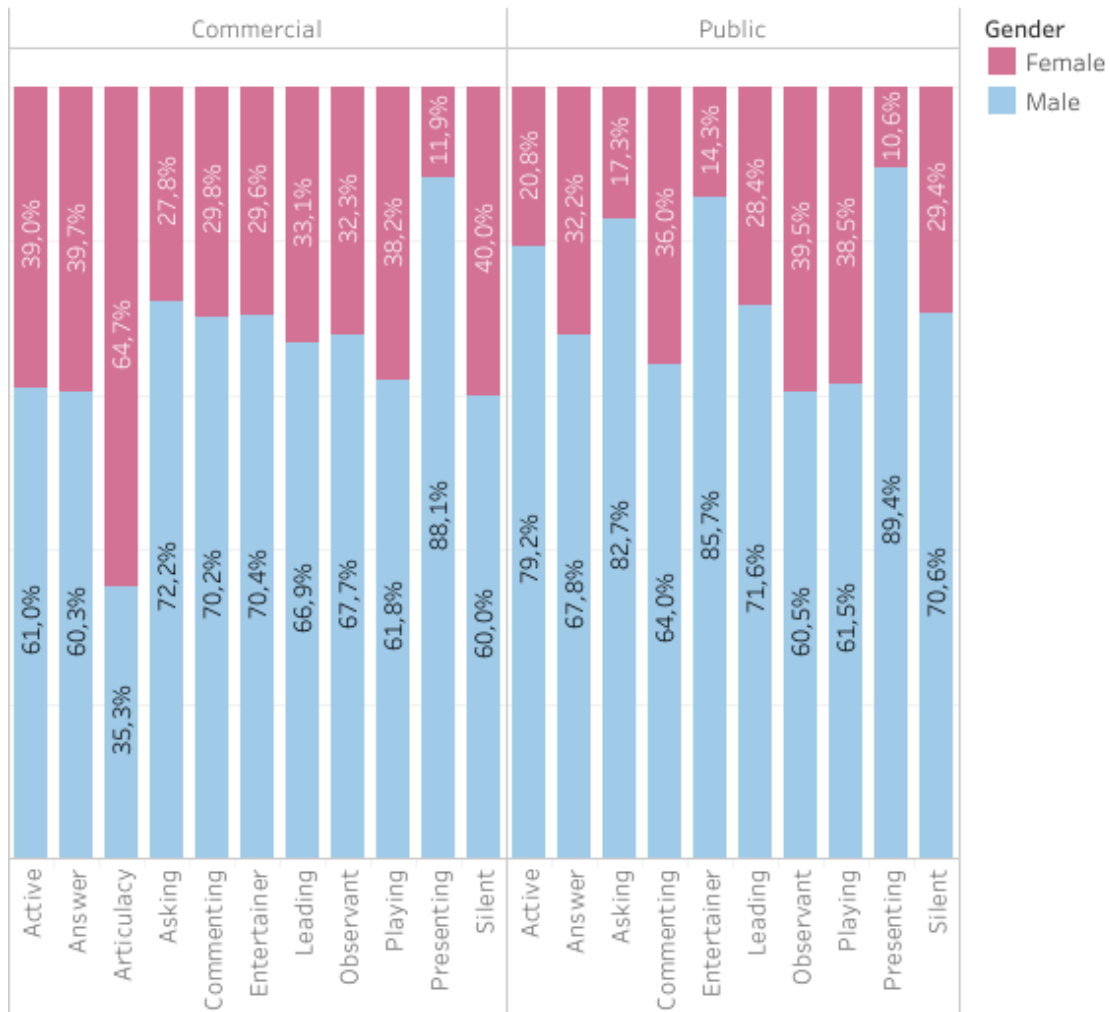
In commercial channels, close percentages to the expected 70-30 percentage appear in most roles, although two particular cases stand out: women surpass men in the role of articulacy (female participants account for 64.7% of all participants in this role) and men comprise 88.1% of participants who present another participant or a discussion or section, which is a higher percentage than male participants usually occupy within a role.

Public channels present a similar scenario, although there are four cases in which men have an increased overrepresentation compared to women. These roles are playing a game (89.4%), entertaining (85.7%), asking questions (82.7%) and being active when replying (79.2%).

These results show significant differences between ownerships in terms of gender since while commercial channels show in their majority the expected percentage with women surpassing men in one occasion and men being

overrepresented (more than expected) also in a specific role, public channels show a tendency to overrepresent male participants in several roles in discussion, all of them implying some attention towards the participant (playing a game, presenting or introducing a topic or section).

Figure 42: Most frequent gender for each role in discussion per ownership overall



Source: Own elaboration

Unit of analysis: Participants

Another possible reading of these results is to observe what are the most common role in discussion for male and female participants in both ownerships. Female participants in commercial channels are more likely to appear in a discussion leading it (22.4%), commenting it (14.5%), and being observant (12.5%). The most common role for female participants in public channels is commenting (33.7%), followed by being observant (18.1%) and answering questions (10.4%). Although both ownerships show female participants in a rather minor role within discussions, commercial channels show an important

percentage of female participants leading the conversation, which is worthy of being highlighted.

Regarding the most common roles in discussion hold by male participants, commercial channels show their male participants mainly leading (21.4%), commenting (16.2%), and being observant (12.5%), which are the same roles as their female counterparts, in the same order. In public channels, male participants are more likely to appear commenting (22.5%), presenting (17.5%) and asking questions (15.3%). These results are different, not only from female participants appearing in public channels but also from male participants appearing in commercial channels. In this case, men appearing on public channels are more likely to occupy roles in the discussion that imply a certain direction of the show (asking questions, presenting), which can imply a level of authority.

Table 27: Most frequent role in discussion for each gender per ownership overall

Role in discussion	Female		Male	
	Commercial	Public	Commercial	Public
Active	9,0%	7,8%	6,7%	11,1%
Answer	10,6%	10,4%	7,6%	8,2%
Articulacy	4,3%		1,1%	
Asking	9,8%	8,5%	12,1%	15,3%
Commenting	14,5%	33,7%	16,2%	22,5%
Entertainer	3,1%	1,1%	3,5%	2,5%
Leading	22,4%	9,3%	21,4%	8,7%
Observant	12,5%	18,1%	12,5%	10,4%
Playing	8,2%	3,7%	6,3%	2,2%
Presenting	3,1%	5,6%	11,0%	17,5%
Silent	2,4%	1,9%	1,7%	1,7%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participants

Once again, when establishing this type of comparison in a more detailed approach, including countries, the reading of results is a bit more complex than the ones exposed before. To expose the data in the clearest way possible, this section addresses the roles in discussion per country, per gender and comparing ownerships.

The first analysed country is Spain. In this country, female participants appearing in commercial channels are more likely to appear leading the discussion (40.9%), answering questions (14.8%) or being active or in charge of articulation (9.6% in both cases). In public channels, roles in the discussion are fundamentally different, with women appearing mainly as observant participants (23.1%), commenting (20.4%) and answering questions (14.8%). For male participants, the most common roles in commercial channels are also leading (29.3%), asking questions (16.3%) rather than answering like their female counterparts, and presenting (13.1%). In public channels, men are more likely to comment (18.3%), presenting (17.6%) and asking (13.3%). In the case of male participants, ownership does not seem to be as significant a factor as for female participants in Spain.

Following with Italian commercial and public channels, female participants appearing on the first kind of channels are usually commenting (77.5%), observant (12.5%) or asking (5%). In public channels, women appear mostly performing the roles of commenting (46.9%), leading (14.6%) and observant (11.5%). In both ownerships, predominant roles imply commenting and being observant, and the other most common role in commercial and public channels implies some level of authority (asking or leading the conversation). For male participants, the most common roles are also very similar from one ownership to the other. In commercial channels, men are mainly commenting (25%), observant (21.3%) and leading (18.8%), while in public channels the most common role in discussion is presenting (26.5%), followed by commenting (23.3%) and observant (12.1%). In this country, unlike Spain, ownership is not a definite factor for defining roles in discussion.

Finally, in the United Kingdom female participants appearing on commercial broadcasts are mainly asking questions (19%), observant (17%), and playing a game (13%), while those appearing on public channels are mainly observant (an overwhelming 52.9%), commenting (29.4%) and answering questions (11.8%), which is a significantly different scenario. As to male participants of this country, those appearing on commercial channels are mainly commenting (21.7%), observant (18.3%) and showing an active attitude when answering questions (12.6%). Those appearing on public channels, on the other hand, are

also mainly commenting (29.2%), being observant (18.5%) and leading the conversation (16.9%). This is not such a different panorama from one ownership to the other, which is the opposite case for female participants. In this country, ownership has an impact in the values of female participants while it does not seem to affect the roles in the discussion of male participants, which is the same situation as the one explained in Spain.

Table 28: Most frequent role in discussion for each gender per ownership (per country)

Country	Role in discussion	Female		Male	
		Commercial	Public	Commercial	Public
Spain	Active	9,6%	8,3%	2,1%	11,8%
	Answer	14,8%	14,8%	9,9%	9,8%
	Articulacy	9,6%		2,1%	
	Asking	3,5%	5,6%	16,3%	13,3%
	Commenting	2,6%	20,4%	10,2%	18,4%
	Entertainer			2,8%	1,2%
	Leading	40,9%	10,2%	29,3%	10,2%
	Observant	8,7%	23,1%	6,4%	11,0%
	Playing	7,0%	6,5%	6,0%	3,1%
	Presenting		7,4%	13,1%	17,6%
	Silent	3,5%	3,7%	1,8%	3,5%
Italy	Active	2,5%	9,4%	10,0%	8,9%
	Answer		4,2%	2,5%	3,9%
	Asking	5,0%		7,5%	9,7%
	Commenting	77,5%	46,9%	25,0%	23,3%
	Entertainer		3,1%	1,3%	5,4%
	Leading	2,5%	14,6%	18,8%	8,6%
	Observant	12,5%	11,5%	21,3%	12,1%
	Playing		3,1%		1,6%
	Presenting		7,3%	13,8%	26,5%
UK	Active	11,0%	5,9%	12,6%	9,2%
	Answer	10,0%	11,8%	6,3%	3,1%
	Asking	19,0%		7,4%	15,4%
	Commenting	3,0%	29,4%	21,7%	29,2%
	Entertainer	8,0%		5,7%	
	Leading	9,0%		9,7%	16,9%
	Observant	17,0%	52,9%	18,3%	18,5%
	Playing	13,0%		9,7%	6,2%
	Presenting	8,0%		6,3%	1,5%
	Silent	2,0%		2,3%	
<b>Total</b>		<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

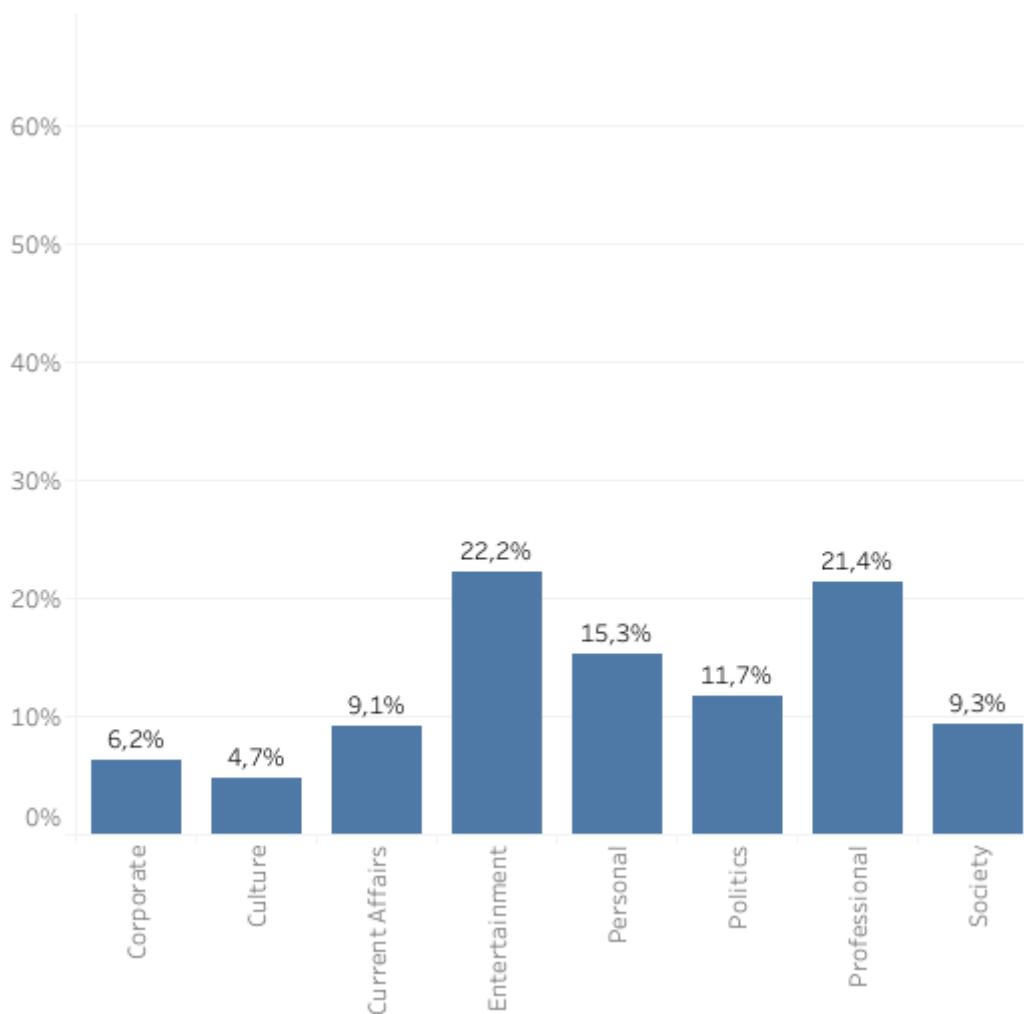
Source: Own elaboration

Unit of analysis: Participants

## 14.2. Discussed themes

Another significant aspect of the discussion carried out by participants is the theme that they discuss. General results show that the most common themes are entertainment (22.2%), conversations related to professional careers (21.4%) and personal (15.3%) and political (11.7%) issues. The least common theme is culture (4.7%), followed by corporate subjects (6.2%), which implies discussing matters of the episode being analysed, the programme, or the channel in which it is airing.

Figure 43: Most frequent theme



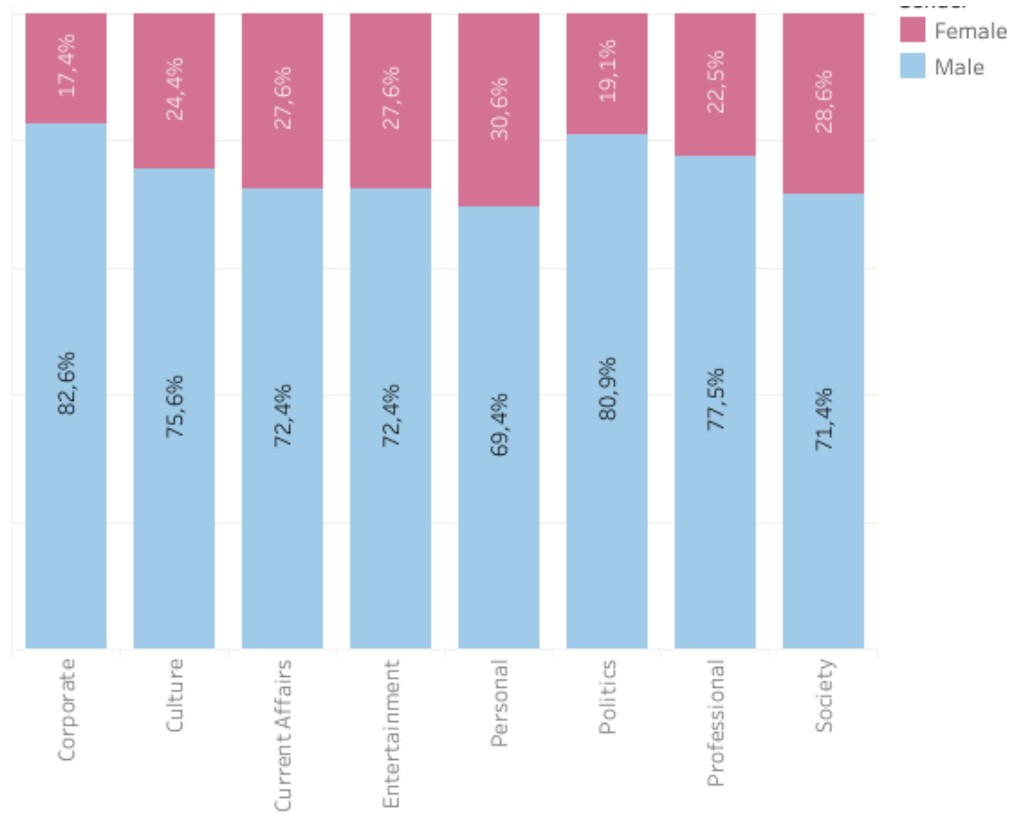
Source: Own elaboration

Unit of analysis: Discussion

There are no anomalies in gender representation when analysing the themes discussed by participants. Most of the themes show a percentage similar to the expected share of male and female participants (70%-30%), although there are two main themes in which male participants appear in a higher percentage than

expected, which are corporate themes (82.6%) and politics (80.9%). The first one of these themes, corporate subjects, may be overrepresented by men because hosts are mainly the ones discussing corporate matters, and men account for more than 90% of the hosts of the sample.

Figure 44: Most frequent gender for each theme



Source: Own elaboration

Unit of analysis: Discussion

Regarding the most frequent theme that each gender discusses, female participants are more likely to discuss entertainment (24.2%), professional (19.1%) and personal matters (18.5%), as do male participants although in different percentages. They discuss mainly professional themes (21.5%), followed by entertainment topics (21.5%) and personal ones (14.2%).

Table 29: Most frequent theme for each gender

Theme	Female	Male
Corporate	4,3%	6,8%
Culture	4,6%	4,8%
Current Affairs	10,0%	8,9%
Entertainment	24,2%	21,5%
Personal	18,5%	14,2%
Politics	8,8%	12,7%
Professional	19,1%	22,2%
Society	10,5%	8,9%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

Although the second specific objective has been achieved with these results, it is noteworthy that, when crossing data of role in discussion and theme discussed, men still surpass women in every category, meaning that regardless of how active male and female participants are, and what is their role in the discussion, men show dominance over women in every discussed topic.

Emotional public sphere: sometimes discussing professional projects and talking about parents' support, mother's reaction, what their kids think, personal experience or emotions, etc.

#### 14.2.1. Discussed themes per country

Results show that countries are comprised of a very different share of themes. In the case of Spain, participants mainly discuss entertainment themes (28.5%), professional matters (17.1%) and current affairs (16.3%). French participants mainly talk about professional matters, accounting for a solid 53.9% of all discussed topics, followed by politics (14.5%) and current affairs (11.9%). As to Italy, the main themes are entertainment (30.7%), personal matters (17.8%) and professional topics (11%), although followed very closely by political subjects (10.6%). In the United Kingdom, participants mainly talk about entertainment (23.2%), personal matters (19.9%), and professional subjects (14.8%); also followed very closely by political matters (14%). Finally, in the United States, the most discussed themes are professional matters (25.8%), politics (19.1%) and personal matters (17.4%).



It is noteworthy that essentially all countries except for Spain have politics in their top-three themes or fourth position by a small percentage. In all other countries, politics account for around 11% to 19% of the total of the discussions, while in Spanish talk shows the theme accounts for only 1% of the total of discussions.

Table 30: Most frequent theme per country

Theme	Spain	France	Italy	UK	US
Corporate	3,7%		6,1%	3,9%	10,2%
Culture	6,4%	2,1%	4,9%	6,7%	3,1%
Current Affairs	16,3%	11,9%	3,8%	11,5%	4,8%
Entertainment	28,5%	5,2%	30,7%	23,2%	16,3%
Personal	11,2%	6,2%	17,8%	19,9%	17,4%
Politics	0,9%	14,5%	10,6%	14,0%	19,1%
Professional	17,1%	53,9%	11,0%	14,8%	25,8%
Society	15,9%	6,2%	15,2%	5,9%	3,3%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

When combining all European countries for establishing a comparison with the United States, results show that the North American country has several preferred themes of discussion while European shows prefer to discuss entertainment and professional matters. There are considerable differences regarding corporate issues and politics, which are much more common in the United States, and matters concerning society, which are more popular in European programmes.

Table 31: Most frequent theme Europe vs US

Theme	Europe	US
Corporate	4,0%	10,2%
Culture	5,6%	3,1%
Current Affairs	11,5%	4,8%
Entertainment	25,5%	16,3%
Personal	14,1%	17,4%
Politics	7,6%	19,1%
Professional	19,0%	25,8%
Society	12,7%	3,3%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

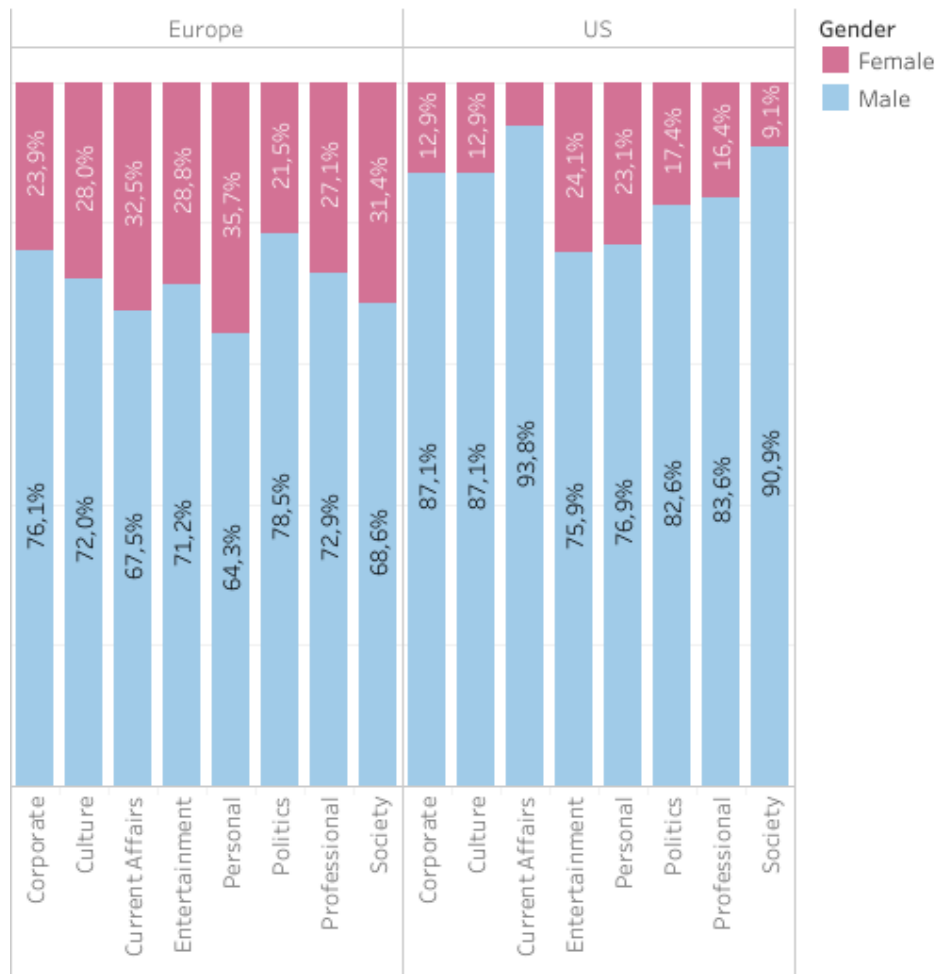
When observing what are the most frequent genders for each theme in each one of the countries, there are no surprising results in general, although there are some specific cases that are worthy of being highlighted.

There are several cases in which male participants are more numerous than expected. In France, they account for the totality of participants who discuss culture. In Italy and the United States, they are the ones discussing corporate themes 86.2% and 87.2% of the times, respectively. Also, in Italy, male participants are more numerous when discussing professional themes (80.8%) and more numerous in the United Kingdom when discussing cultures (83.3), politics (88%), and society (81%). In the United States, besides corporate subjects, there are more cases in which male participants surpass women in a significant manner, such as current affairs (93.8%), society (90.9%), culture (87.1%), professional (83.6%) and politics (82.6%).

There are fewer cases in which female participants account for almost half of participants, more specifically, it happens twice referring to two different themes, both in the United Kingdom: discussing personal matters (47.9%) and entertainment (43.4%).

When combining all European countries, a subtle difference can be noticed regarding gender representation, with European countries showing the expected representation of male and female participants, with men accounting for around 70% of participants in each theme, while the United States shows a scenario in which male participants are even more dominant and surpass that 70% in fundamentally all themes.

Figure 45: Most frequent gender for each theme Europe vs the United States



Source: Own elaboration

Unit of analysis: Discussion

For female participants in Spain, most common themes are entertainment (22.4%), current affairs (21.5%) and themes concerning society (16.6%), whereas French participants mainly discuss professional topics (57.1%), politics (16.3%) and current affairs (10.2%). In Italy, the most discussed themes by women are entertainment (31.6%), and society (19.9%), which both also appear in the Spanish case, and personal matters (19.1%). In the United Kingdom, participants also mainly discussed entertainment topics (30.8%), personal matters (29.1%), and professional ones (15.4%). In the United States, female participants mainly discuss professional matters (23.7%), personal topics (22.6%), and entertainment (22%).

For male participants appearing on Spanish programmes, the most common theme is also entertainment (31%), followed by professional subjects (17.5%) and society (15.6%). In France, women men mainly discuss professional matters (52.8%), politics (13.9%) and current affairs (12.5%), which are the same three main topics discussed by their female counterparts in the same order of frequency. Italian male participants mainly discuss entertainment themes (30.3%), personal matters (17.2%) and society (13.4%). In the case of the United Kingdom, men discuss entertainment matters (19.6%), politics (18.3%), and personal matters (15.4%). Finally, male participants in the United States mainly discuss professional topics (26.2%), politics (19.2%), and entertainment. This latter case is quite interesting, since the only subject in which female and male participants is in both cases the second-most common one, and it is personal affairs for female participants and professional for mail ones, which is direct contraposition.

Table 32: Most frequent theme for each gender per country

Theme	Female					Male				
	Spain	France	Italy	UK	US	Spain	France	Italy	UK	US
Corporate	3,6%		2,9%	4,3%	7,3%	3,7%		7,4%	3,8%	10,8%
Culture	6,7%		6,6%	3,4%	2,3%	6,3%	2,8%	4,2%	8,3%	3,3%
Current Affairs	21,5%	10,2%	2,9%	8,5%	1,7%	14,1%	12,5%	4,2%	12,9%	5,5%
Entertainment	22,4%	4,1%	31,6%	30,8%	22,0%	31,0%	5,6%	30,3%	19,6%	15,1%
Personal	12,1%	6,1%	19,1%	29,1%	22,6%	10,8%	6,3%	17,2%	15,4%	16,3%
Politics	0,9%	16,3%	9,6%	5,1%	18,6%	0,9%	13,9%	11,0%	18,3%	19,2%
Professional	16,1%	57,1%	7,4%	15,4%	23,7%	17,5%	52,8%	12,5%	14,6%	26,2%
Society	16,6%	6,1%	19,9%	3,4%	1,7%	15,6%	6,3%	13,4%	7,1%	3,7%
<i>Total</i>	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Discussion

When grouping all European countries, which implies a more equal distribution of participants in terms of numbers, female participants in Europe mainly discuss entertainment topics (25%), professional subjects (17.5%), and personal ones (17.1%), whereas women appearing in the United States mainly discuss professional matters (23.7%), personal ones (22.6%) and entertainment subjects (22%). In the case of men, European participants mainly discuss entertainment (25.7%), professional matters (19.6%), and personal ones (12.3%), which are the same topics as their female counterparts in commercial channels. In the United States, men are more likely to discuss professional

themes (26.2%), politics (19.2%), and personal ones (16.3%). Overall, the idea of a blurry line dividing the private a public sphere is consistent throughout the analysis, giving more presence to the emotional public sphere described before.

Table 33: Most frequent theme for each gender Europe vs the United States

Theme	Female		Male	
	Europe	US	Europe	US
Corporate	3,2%	7,3%	4,3%	10,8%
Culture	5,3%	2,3%	5,7%	3,3%
Current Affairs	12,8%	1,7%	11,0%	5,5%
Entertainment	25,0%	22,0%	25,7%	15,1%
Personal	17,1%	22,6%	12,9%	16,3%
Politics	5,5%	18,6%	8,4%	19,2%
Professional	17,5%	23,7%	19,6%	26,2%
Society	13,5%	1,7%	12,3%	3,7%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

#### 14.2.2. Discussed themes per ownership

Most common themes in commercial channels are entertainment topics (29.3%), personal ones (19.3%), and current affairs (18.5%). In public channels, participants mainly discuss professional topics (24.6%), entertainment (22.5%), and society programmes (15.9%).

Table 34: Most frequent theme per ownership overall

Theme	Commercial	Public
Corporate	4,2%	3,8%
Culture	3,0%	7,7%
Current Affairs	18,5%	6,0%
Entertainment	29,3%	22,5%
Personal	19,3%	10,0%
Politics	5,2%	9,5%
Professional	12,0%	24,6%
Society	8,6%	15,9%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

Taking this analysis to a deeper level, ownership is divided into countries with both commercial and public channels to assess any significant similarities and

differences among them. In the case of commercial channels, most common topics in Spain are entertainment (37.4%, current affairs (31.2%) and professional topics (13.3%). In Italy participants mainly talk about personal issues (46.7%), society (28.3%) and corporate subjects (10.8%). Finally, in the United Kingdom most frequent themes include entertainment (30.2%), personal issues (22.5%) and politics 12.4%). All three countries present a different preference for themes in commercial channels, although entertainment and personal issues are repeated themes.

As to public channels, Spanish programmes discuss topics related to society (28%), professional issues (21.2%) and entertainment (18.7%). Italian participants mainly discuss entertainment issues (41.1%), politics (14.2%) and professional matters (11.9%). In the United Kingdom, there are also discussions about professional subjects (25.6%), and the second and third most common themes are current affairs (23.2%) and politics (19.6%).

Spain is the country showing more similarities between commercial and public channels, with two out of the three top themes being the same in both cases, discussing professional and entertainment topics. Themes in the United Kingdom are different two out of three times, only discussing politics in both ownerships. Italy shows no coincidence at all in discussed themes, with each ownership showing a completely different scenario from one another.

Table 35: Most frequent theme per ownership (per country)

Theme	Commercial			Public		
	Spain	Italy	UK	Spain	Italy	UK
Corporate	1,5%	10,8%	5,1%	6,1%	4,5%	
Culture	1,5%	5,0%	4,4%	11,8%	4,8%	14,6%
Current Affairs	31,2%	0,8%	8,0%		4,8%	23,2%
Entertainment	37,4%		30,2%	18,7%	41,1%	
Personal	8,8%	46,7%	22,5%	13,8%	7,9%	11,0%
Politics	1,8%		12,4%		14,2%	19,5%
Professional	13,3%	8,3%	11,6%	21,2%	11,9%	25,6%
Society	4,5%	28,3%	5,8%	28,4%	10,8%	6,1%
Total	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Discussion

Regarding the most frequent gender for each theme regarding ownership, there is slightly more dominance of male participants than expected in commercial

channels, in corporate, culture and politics, but no significant difference can be drawn from this sample.

When observing this data more in detail, paying attention to themes and ownership within specific countries, a similar scenario as the one previously described is found, although commercial channels in the United Kingdom show more female presence than expected, particularly in the themes of personal matters, entertainment and professional subjects.

Overall, female participants appearing in commercial channels are mainly discussing entertainment themes (25.1%), personal matters (23.9%) and current affairs (21.6%). In public channels, they discuss also entertainment in the first place (24.8%) but then differ in the following most frequent values, which are professional matters (21.5%) and personal ones (10.7%).

For male participants, the most common themes in commercial channels are entertainment (31.2%), personal matters and current affairs (17.1% in both cases). These are the same most common themes for female participants. In public channels, male participants mainly discuss professional matters (25.8%), entertainment topics (21.6%), and society (15.3%).

Overall, personal themes are more discussed by both genders in commercial channels, as well as current affairs, with a significant difference to public ones. Public programmes are more interested in discussing professional themes with both genders. In this sense, the difference is more regarding ownership than gender representation.

However, within commercial channels, there are differences when discussing politics, which are more addressed by male participants, as well as entertainment; while women show a slight advantage when discussing personal matters. This difference between both genders is not as pronounced on public channels.

Table 36: Most frequent theme for each gender per ownership overall

Theme	Female		Male	
	Commercial	Public	Commercial	Public
Corporate	3,5%	3,0%	4,5%	4,2%
Culture	1,6%	8,9%	3,7%	7,2%
Current Affairs	21,6%	4,4%	17,1%	6,5%
Entertainment	25,1%	24,8%	31,2%	21,6%
Personal	23,9%	10,7%	17,1%	9,7%
Politics	2,0%	8,9%	6,7%	9,7%
Professional	13,3%	21,5%	11,3%	25,8%
Society	9,0%	17,8%	8,4%	15,3%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

Finally, the last part of theme analysis unveils what are the most common themes discussed by participants in terms of gender and ownership and compared also by country.

In Spain, female participants mainly discuss current affairs, entertainment and professional subjects, whereas those appearing in public broadcast mainly discuss society, entertainment and professional matters, which are two very different situations. For male participants, the most common themes are, in this order, entertainment, current affairs, and professional matters; which are the same subjects as the ones discussed by male participants although with a different percentage. Male participants appearing in public channels mainly discuss society, professional topics and entertainment themes, which also coincide with most common themes discussed by female participants in public channels.

In the case of Italy, female participants appearing on commercial channels mainly discuss personal matters, society and culture, while those appearing in public channels discuss entertainment, society and politics. Male participants also mainly discuss personal matters, society and corporate issues in commercial channels while focusing more on entertainment, politics and professional issues.

Finally, results from the United Kingdom show that female participants on commercial channels have discussions about entertainment, personal matters and professional ones, while those appearing on public channels mainly discuss



professional topics and politics, current affairs or culture in the same proportion. As to male participants, those appearing on commercial channels mainly discuss entertainment programmes, politics and personal matters, while those appearing on public channels mainly discuss current affairs, professional matters and politics.

Table 37: Most frequent theme for each gender per ownership (per country)

Country	Theme	Female		Male	
		Commercial	Public	Commercial	Public
Spain	Corporate	1,7%	5,6%	1,4%	6,3%
	Culture		13,9%	2,1%	11,0%
	Current Affairs	41,7%		26,9%	
	Entertainment	24,3%	20,4%	42,8%	18,0%
	Personal	8,7%	15,7%	8,8%	12,9%
	Politics	1,7%		1,8%	
	Professional	15,7%	16,7%	12,4%	23,1%
	Society	6,1%	27,8%	3,9%	28,6%
Italy	Corporate	5,0%	2,1%	13,8%	5,4%
	Culture	7,5%	6,3%	3,8%	4,3%
	Current Affairs		4,2%	1,3%	5,1%
	Entertainment		44,8%		39,7%
	Personal	47,5%	7,3%	46,3%	8,2%
	Politics		13,5%		14,4%
	Professional	7,5%	7,3%	8,8%	13,6%
	Society	32,5%	14,6%	26,3%	9,3%
UK	Corporate	5,0%		5,1%	
	Culture	1,0%	17,6%	6,3%	13,8%
	Current Affairs	7,0%	17,6%	8,6%	24,6%
	Entertainment	36,0%		26,9%	
	Personal	32,0%	11,8%	17,1%	10,8%
	Politics	3,0%	17,6%	17,7%	20,0%
	Professional	13,0%	29,4%	10,9%	24,6%
	Society	3,0%	5,9%	7,4%	6,2%
<b>Total</b>		<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

### 14.3. Humour in discussion

A third aspect of the discussion that has been analysed for this research is the humour, if any, used by male and female participants. To analyse this aspect of the discussion, participants with more of a passive role have been excluded from

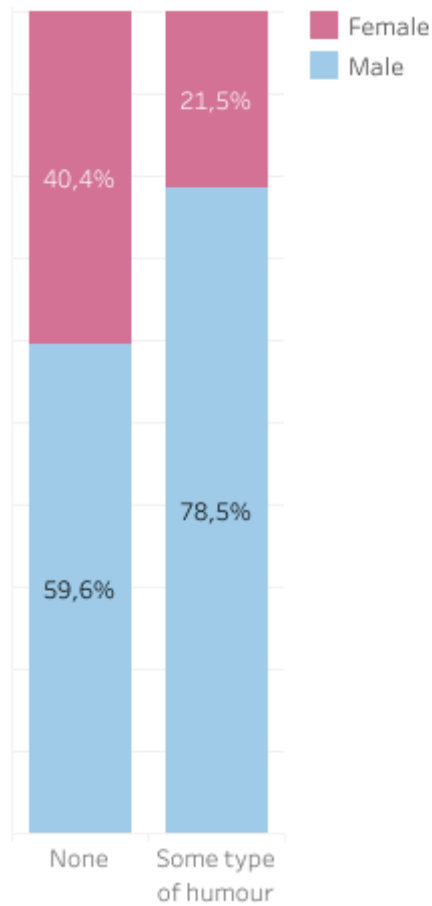
analysis, as well as some sections that can be regarded as transitional.

Therefore, this analysis includes all those participants roles of being active and passive when answering, commenting, entertaining, leading and playing in all of the sections considered for discussion analysis.

Firstly, results regarding the use of humour are exposed. This simply states with what frequency has some type of humour been used or, on the contrary, the lack of humour prevails. Results show that participants using humour exceed those who don't, accounting for 56.9% over 43.1% of participants who do not try to cause laughter.

Within this perspective, the expected results would be to find approximately 70% of men accounting for both no use of humour and use of some type of humour. However, results expose that male participants dominate and are overrepresented in the category of participants using some type of humour (78.5%) and women accounting for 40.4% of participants who do not use any type humour also implies an overrepresentation. This meaningful difference is consistent with what was addressed in the theoretical framework regarding humour and gender.

Figure 46: Most frequent gender in the use of humour

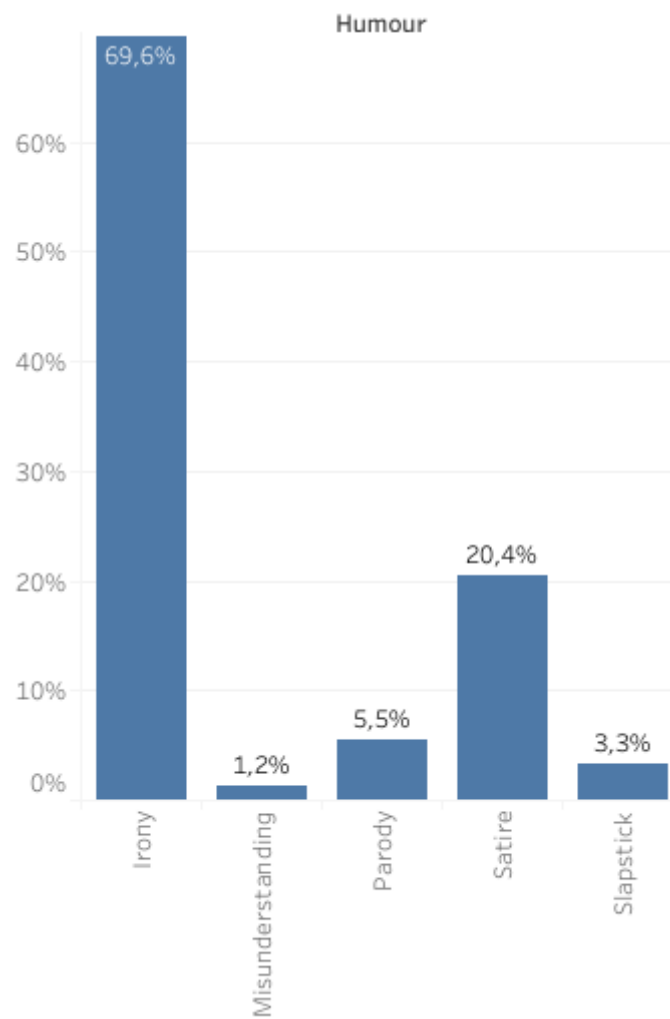


Source: Own elaboration

Unit of analysis: Discussion

Out of those participants using some type of humour, the most frequent forms are irony (69.6%) and Satire (20.4%). The rest of the categories are represented in a minor way.

Figure 47: Most frequent type of humour

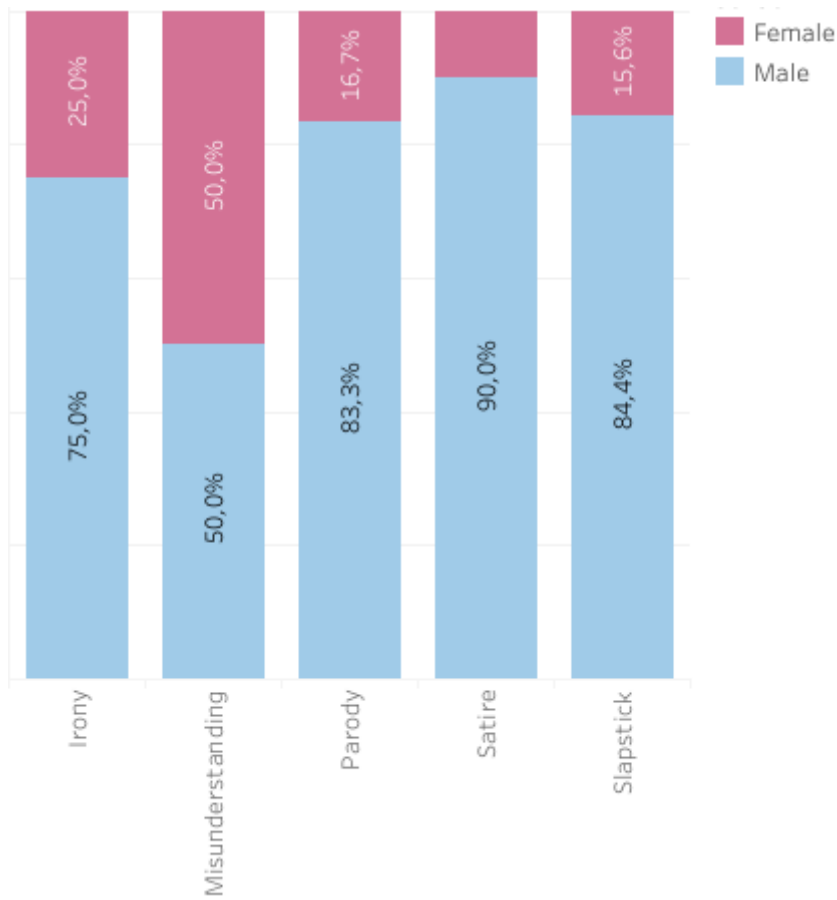


Source: Own elaboration

Unit of analysis: Discussion

Out of those participants who do use some type of humour, men are expected to surpass women in a 70-30% percentage. However, men account for 75% or more of participants in each one of the types of humour except for the value of 'misunderstanding', in which women comprise half of the participants using this type of humour.

Figure 48: Most frequent gender for each type of humour

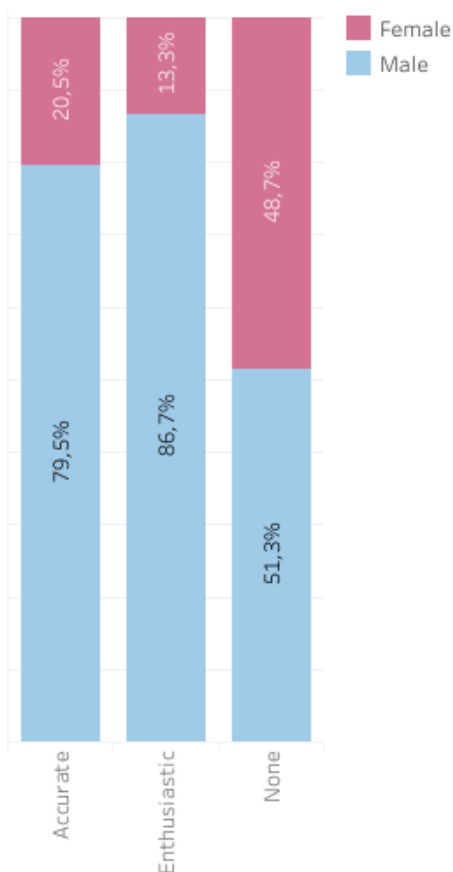


Source: Own elaboration

Unit of analysis: Discussion

Another dimension of humour that has been codified is how the on-set audience reacts to the humour of male and female participants. Results show that audience members reaction is accurate and enthusiastic toward male participants in a percentage consistent with their use of humour, but when it comes to not reacting to humour, women account for almost half of participants causing this lack of reaction.

Figure 49: Most frequent reaction for using humour



Source: Own elaboration

Unit of analysis: Discussion

When observing this data in terms of gender, results show a substantial discrepancy between male and female participants, with men using some type of humour 63.5% of the times, while women use some kind of humour only 41.2% of the time.

Table 38: Most common use of humour for each gender

	Female	Male
None	58,8%	36,5%
Some type of humour	41,2%	63,5%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

When participants do use humour, there are no relevant differences in terms of what type of humour they decide to use. Both female and male participants use mainly irony (81% of women, 66.4% of men), followed by satire, although men do use it in a higher percentage than women (female participants use it 9.5% of the times while men use it 23.4% of the times that they use humour). Finally,

both genders use parody as the third most common type of humour (4.3% of females, 5.9% of males).

Table 39: Most frequent type of humour for each gender

	Female	Male
Irony	81,0%	66,4%
Misunderstanding	2,9%	0,8%
Parody	4,3%	5,9%
Satire	9,5%	23,4%
Slapstick	2,4%	3,5%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

### 14.3.1. Humour in discussion per country

The last element that completes the analysis of discussion is the use of humour. Comparing data among different countries, results show that there is a significant difference between countries in which English is the main language and the other three countries. It is also important to bear in mind that the criteria followed to make this comparison between countries is the same that the one applied in the previous section in which results were shown in relation to participants in general; this is, no conversations with a duration shorter than one minute is excluded, as well as discussions taking place during transitional sections such as the introduction or the brief preview of the episode.

In general addressing use of humour, there are more similarities between Spain, France, and Italy; the United Kingdom seems to act as a bridge between European countries and the United States, and this is the country in which you can find the highest percentage of participants using some type of humour. The order of countries, in this case, coincides to be expressed from the least humorous one (Spain) and scale up to be the one using humour the most (the United States). English-speaking countries show a much stronger tendency towards using humour than their counterparts.

Table 40: Use of humour per country

	Spain	France	Italy	UK	US
None	62,5%	60,4%	65,2%	27,9%	21,4%
Some type of humour	37,5%	39,6%	34,8%	72,1%	78,6%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

When analysing participation in which humour is used, there are also several differences per country. Although participants in all countries use irony as the preferred form of humour (66.5% in Spain, 90.9% in France, 89.1% in Italy, 61.4% in the United Kingdom and 67.4% in the United States).

It can be observed that the United Kingdom and the United States share more similar percentages of use of humour or sharing different types of humour between them than other European countries, which, at the same time, are more similar among them. Several cultural aspects influence humour, which is not the scope of this research project. However, what can be pointed out is the fact that English-speaking countries that are part of this thesis use humour in a stronger way than Latin-evolved countries.

Table 41: Most frequent type of humour per country

	Spain	Italy	UK	France	US
Irony	66,5%	89,1%	61,4%	90,9%	67,4%
Misunderstanding	0,6%		0,6%		2,0%
Parody	5,2%	1,0%	8,2%		6,2%
Satire	27,2%	8,9%	27,8%	9,1%	19,1%
Slapstick	0,6%	1,0%	1,9%		5,4%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

When analysing all European countries together, results show a significant difference between both options, mirroring previous results when comparing Spain, France and Italy with the United States. In the latter, some type of humour is used in a much higher extent than in European countries. Results show that around 21.4% of the times there is no use of humour in the United States, while participants use some type of humour 78.6% of the time. In



Europe, on the other hand, participants mainly do not use humour, 56% of the time, although as can be observed, it is almost equally shared with those who choose to use humour.

Within the percentage of participants who use some kind of humour, results show that despite a huge quantitative difference existing between the two territories in terms of using or not using humour, qualitatively, the options are not that different. In both cases, participants mainly use irony (71.8% in the case of Europe, 67.4% in the case of the United States), satire (21.8% in Europe, 19.1% in the United States) and parody (4.8% in Europe, 6.2% in the United States). The biggest difference is found in the category of slapstick, with the United States using this type of humour 5.4% of the time, as opposed to the 1.1% that European countries choose this option.

Table 42: Most frequent type of humour Europe vs the United States

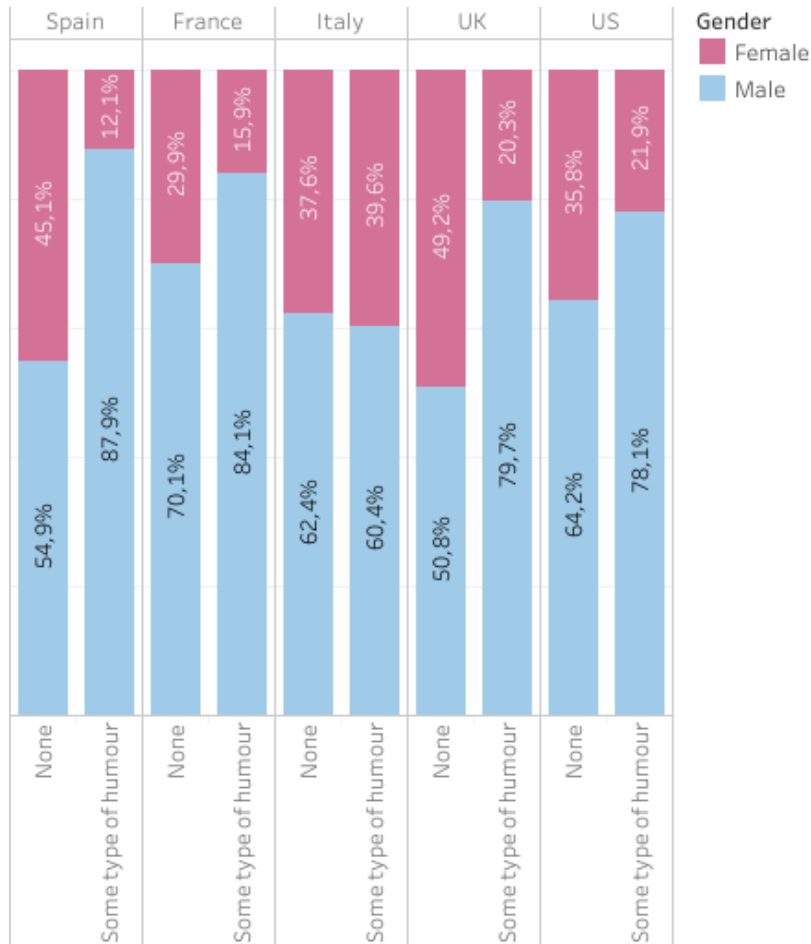
	Europe	US
Irony	71,8%	67,4%
Misunderstanding	0,4%	2,0%
Parody	4,8%	6,2%
Satire	21,8%	19,1%
Slapstick	1,1%	5,4%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

As per the gender representation in the use of humour in each one of the countries, results show that Spain, the United Kingdom and the United States show an overrepresentation of women when participants do not use any type of humour, while Italy and France are closer to the expected percentage (70% of men dominating the representation). The only country showing the anticipated results regarding humour is Italy, in which case women even surpass the expected 30% and account for 39.6% of participants using humour.

Figure 50: Most frequent gender for use of humour per country



Source: Own elaboration

Unit of analysis: Discussion

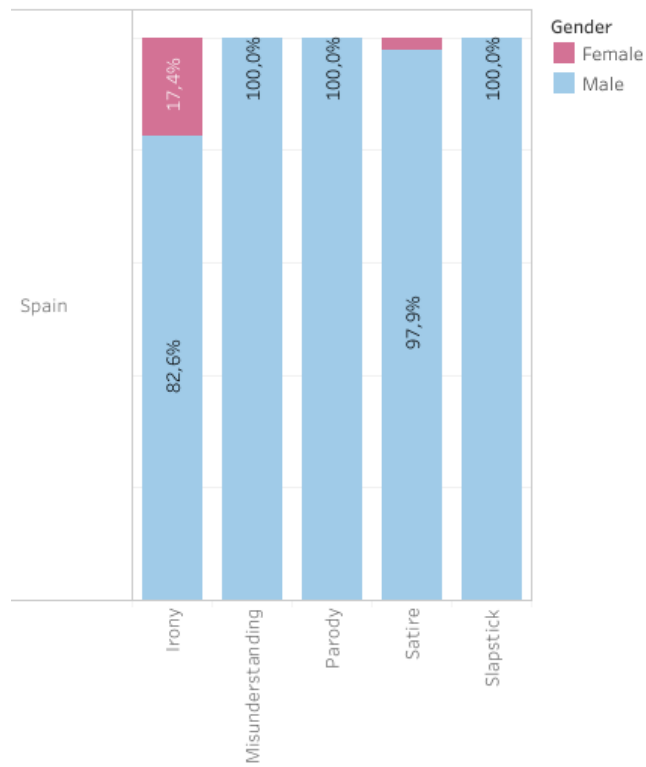
If we analyse in greater detail what is the type of humour that participants choose when using some type of humour, results by country show a very different panorama from country to country.

While in Spain participants using any type of humour are only men or men in their vast majority (women account for 17.4% of participants at their best) and France shows a similar scenario (women use irony 17.5% of the time and that is the only case in which they appear), Italian shows more representation of women using humour. There is one particular case in this country in which women account for the totality of participants using slapstick, while also using satire (22.2%) and irony (41.1%).

In the case of the United Kingdom and the United States, women appear represented in the expected percentage except for the case of misunderstanding in the United States, in which case they account for 60% of

participants using this type of humour. Besides, female participants appear using every type of humour to some extent in this country.

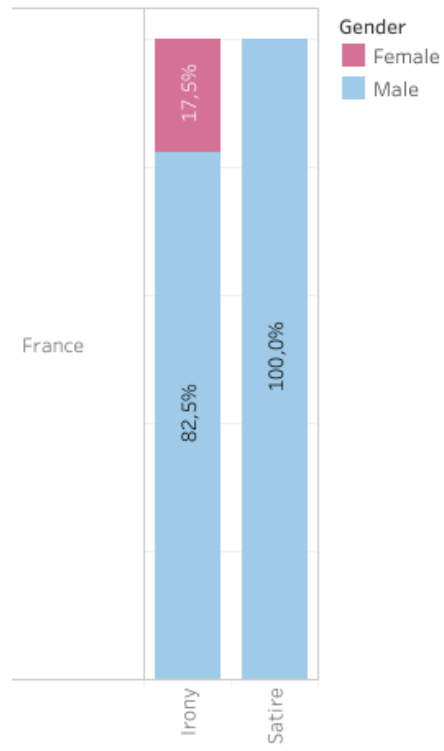
Figure 51: Most frequent gender for each type of humour per country: Spain



Source: Own elaboration

Unit of analysis: Discussion

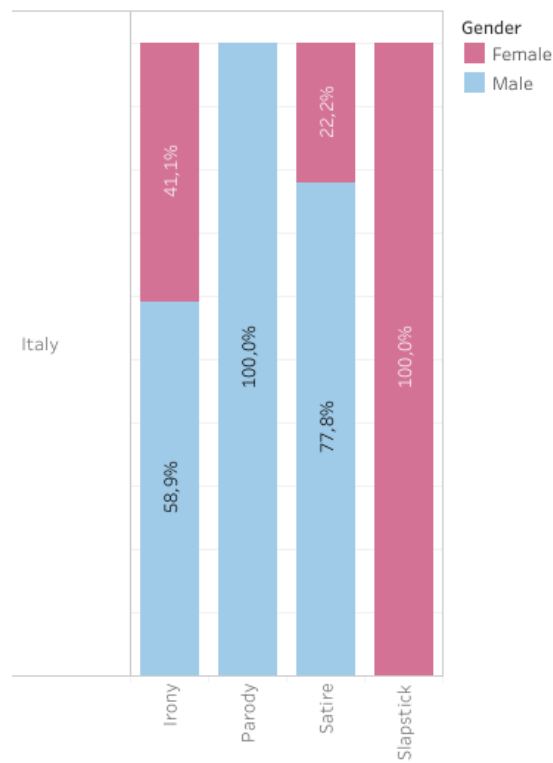
Figure 52: Most frequent gender for each type of humour per country: France



Source: Own elaboration

Unit of analysis: Discussion

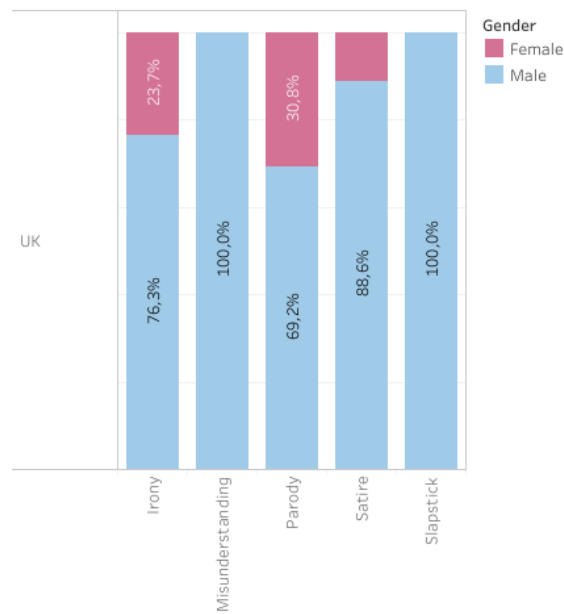
Figure 53: Most frequent gender for each type of humour per country: Italy



Source: Own elaboration

Unit of analysis: Discussion

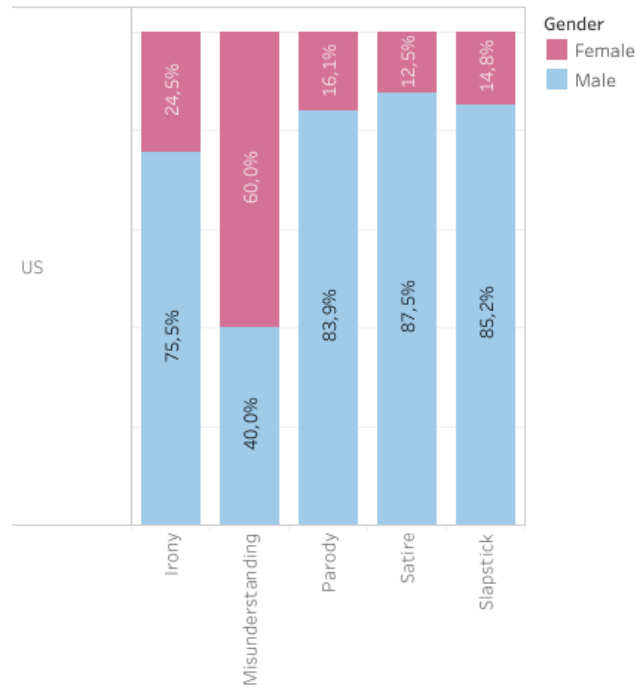
Figure 54: Most frequent gender for each type of humour per country: UK



Source: Own elaboration

Unit of analysis: Discussion

Figure 55: Most frequent gender for each type of humour per country: US

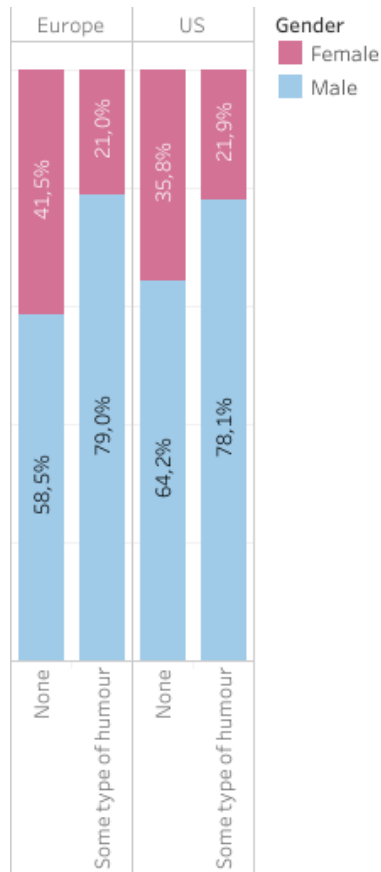


Source: Own elaboration

Unit of analysis: Discussion

When analysing European countries as a whole, the appreciation of differences in terms of language disappears and results show that women account for a similar percentage of participants using humour in both territories and their percentage when not using humour is slightly higher in European countries.

Figure 56: Most frequent gender for use of humour Europe vs the United States

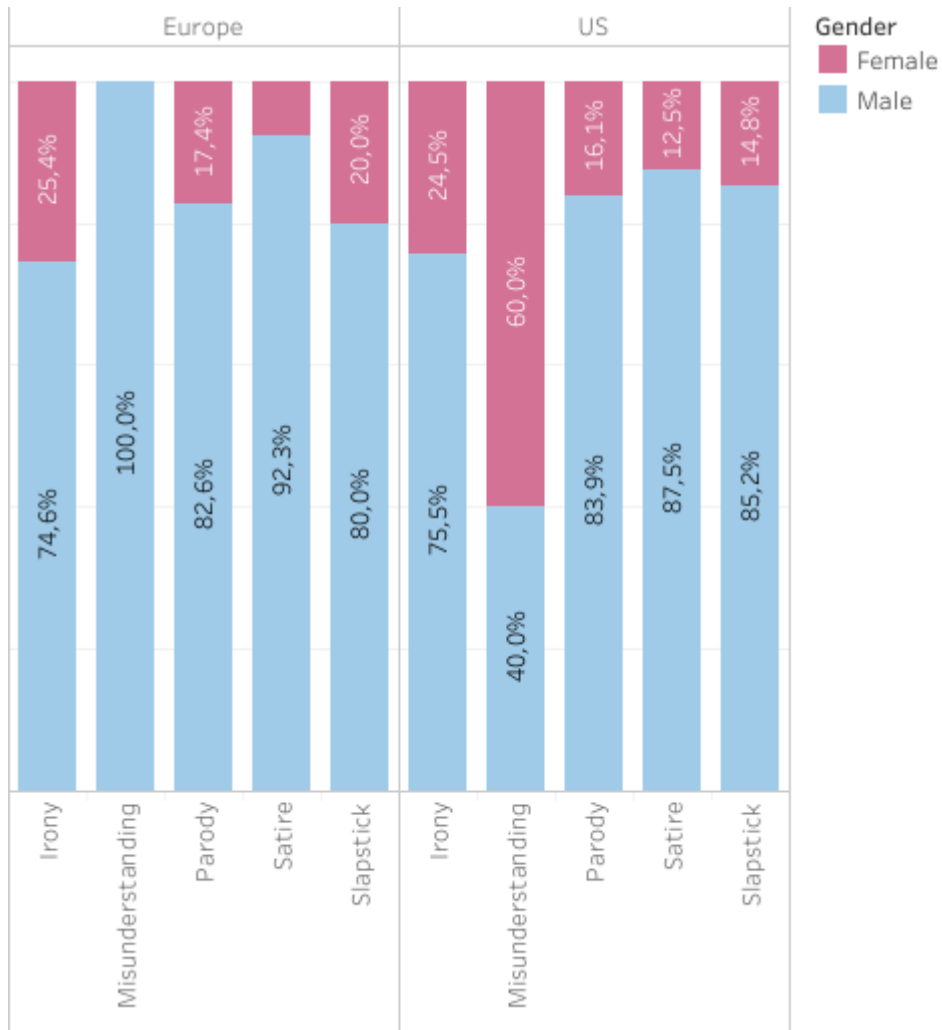


Source: Own elaboration

Unit of analysis: Discussion

Similarly, when analysing what the most frequent gender is regarding each type of humour in Europe and the United States, main results show a dominance of men, usually over the expected 70% percentage, except for one occasion, which is a misunderstanding in the United States. In the rest of the categories, both territories show a similar approach in representation, although women are always present to some extent in the North American country.

Figure 56: Most frequent gender for each type of humour Europe vs the United States



Source: Own elaboration

Unit of analysis: Discussion

Regarding the behaviour and analysis of male and female participants per country, results show a very similar scenario like the one described before, but in this case, female participants in all European countries share a much higher percentage not using humour than using it while female participants in the United States tend to use humour 69.2% of the times. However, male participants do not follow the same pattern as their female counterparts, rather, the main difference among countries is language-based, with Spain, France and Italy showing percentages around 35-45% of male participants using humour on one hand, and around 80% of men using humour in the United Kingdom and the United States, which represents a substantial difference.



Table 43: Use of humour for each gender per country

	Female					Male				
	Spain	France	Italy	UK	US	Spain	France	Italy	UK	US
None	86,1%	74,1%	64,0%	48,4%	30,8%	51,0%	56,0%	65,9%	19,7%	18,3%
Some type of humour	13,9%	25,9%	36,0%	51,6%	69,2%	49,0%	44,0%	34,1%	80,3%	81,7%
<i>Total</i>	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Discussion

Considering all participants using some type of humour, the most common type of humour for both male and female participants in all countries is irony, although with significant differences between genders rather than countries. Male participants, in general, are more likely to use some other type of humour in relatively meaningful percentages (up to 31%), while female participants essentially only use irony. In the case of female participants, it is also noticeable the different use of types of humour among countries depending on the language they use. While women speaking languages evolved from Latin solely or mainly use irony as a form of humour, with a small percentage of them using satire, female participants who appear in English-speaking countries show a wider variety of types of humour and, therefore, a lower percentage of the use of irony, although it is still very high (over 70% in both the United Kingdom and the United States).

Table 44: Most frequent type of humour for each gender per country

	Female					Male				
	Spain	France	Italy	UK	US	Spain	France	Italy	UK	US
Irony	95,2%	100,0%	92,5%	71,9%	75,5%	62,5%	89,2%	86,9%	58,7%	65,1%
Misunderstanding					5,5%	0,7%			0,8%	1,0%
Parody				12,5%	4,5%	5,9%		1,6%	7,1%	6,6%
Satire	4,8%		5,0%	15,6%	10,9%	30,3%	10,8%	11,5%	31,0%	21,4%
Slapstick			2,5%		3,6%	0,7%			2,4%	5,9%
<i>Total</i>	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Discussion

When considering all European countries as a whole for the purpose of this analysis, results show that European participants, both female and male, do not use humour in general, although women do not use humour in a higher percentage than men (71.5% as opposed to 48.5%). In the case of the United States, participants, also in both genders, use humour notoriously, 69.2% of women and 81.7% of men.

Table 45: Use of humour for each gender Europe vs the United States

	Female		Male	
	Europe	US	Europe	US
None	71,5%	30,8%	48,5%	18,3%
Some type of humour	28,5%	69,2%	51,5%	81,7%
<i>Total</i>	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Discussion

Focusing on those participants who do use humour in Europe and the United States, results show a more homogeneous scenario in which only European female participants show a subtle discrepancy compared to the rest of the participants. In this case, European female participants use irony more than women in the United States or male participants in both territories (87% of the times, while other options show the use of irony around 70% of the times in all cases). This is due to the use of other types of humour, especially by men in both Europe and the United States, and also particularly because they tend to use more satire than women.

Table 46: Most frequent type of humour for each gender Europe vs the United States

	Female		Male	
	Europe	US	Europe	US
Irony	87,0%	75,5%	67,8%	65,1%
Misunderstanding		5,5%	0,5%	1,0%
Parody	4,0%	4,5%	5,1%	6,6%
Satire	8,0%	10,9%	25,5%	21,4%
Slapstick	1,0%	3,6%	1,1%	5,9%
<i>Total</i>	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Discussion

### 14.3.2. Humour in discussion per ownership

The third and final aspect of the analysis of discussion is the use of humour on each ownership type. Results show a disparity in terms of ownership, with commercial channels using some type of humour slightly more than not using it (51.7% of the times), while talk shows airing on public channels mainly do not use a humorous tone (62.7%). When only considering those participants who use humour, results show that the main difference between ownerships is that

commercial broadcasts choose satirical comments almost 30% of the times, while participants on public ones do so barely 12.1% of the times.

Figure 47: Most frequent type of humour per ownership overall

	Commercial	Public
Irony	62,5%	83,3%
Misunderstanding		0,9%
Parody	6,1%	3,3%
Satire	29,9%	12,1%
Slapstick	1,5%	0,5%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

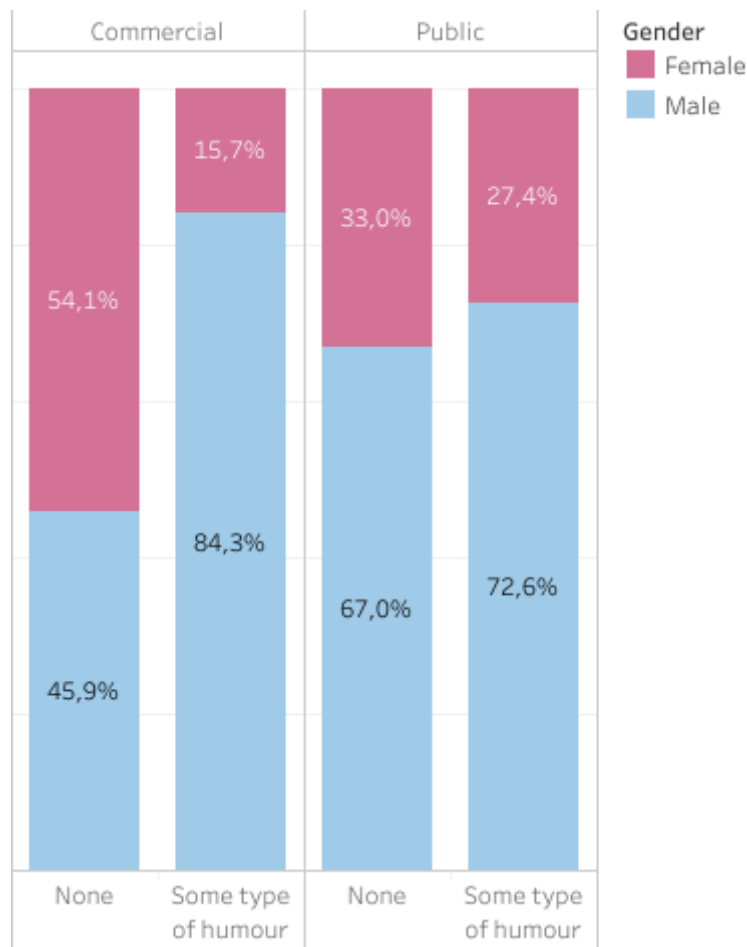
Unit of analysis: Discussion

Focusing on how ownership affects the use of humour in each ownership depending on the country in which the programme is broadcast, results show consistency with what has been exposed in the previous section.

While in commercial channels, women are the most numerous participants in the category that indicates lack of humour (54.1% as opposed to 45.9% of men); in public channels, men are 67% of participants not using any type of humour (33% of women). When participants use some kind of humour, in commercial channels men dominate every category: irony (79%), parody (81%), satire (95%) and slapstick (100%). In public channels, women are the total of participants using slapstick, while men dominate the remaining categories: irony (70%), satire (85%), parody (86%) and misunderstanding (100%).

Results in commercial channels are particularly different from the ones expected, which can be found in public channels, with men accounting for around 70% of participants in both cases, although showing a slight overrepresentation in using humour (78% of the times). In commercial channels, however, these percentages show an overrepresentation of women when participants do not use humour (44% of them are women) and an underrepresentation of female participants when some type of humour is used, only accounting for 15% of them.

Figure 57: Most frequent gender for use of humour per ownership overall



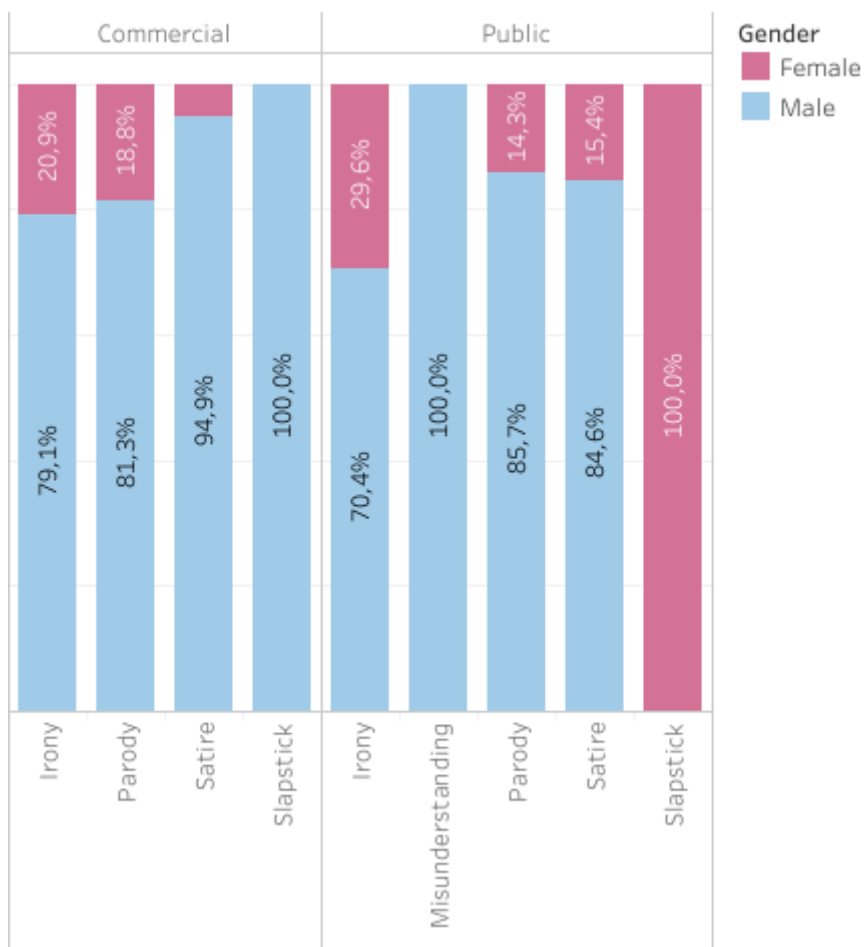
Source: Own elaboration

Unit of analysis: Discussion

Results regarding whether there are more male or female participants depending on the type of humour that is being used show discrepancy between ownerships. Rather than comparing each type of humour in each type of ownership, the comparison is made as an overview of the approach of commercial broadcasts as opposed to the public ones.

In commercial channels, men are overrepresented in almost every type of humour, especially satire and slapstick. In public channels, the expected gender representation is found in the category of irony, and women account for the totality of participants using slapstick while only men cause laughter due to misunderstandings.

Figure 58: Most frequent gender for each type of humour per ownership overall



Source: Own elaboration

Unit of analysis: Discussion

Regarding what genders use each type of humour in terms of ownership and per country, results show that men are overrepresented in Spain in both commercial and public broadcasts with an overwhelming percentage in each case, although slightly less when using irony on public broadcasts. In one particular case, women are the total of participants causing laughter performing slapstick on public channels in Italy. Another case of interest happens in Italy in public channels, where female and male participants represent almost half and half of the people using irony on a talk show, which implies an overrepresentation of women and underrepresentation of men within this category. There are several cases in which men represent the totality of participants performing several types of humour, as can be observed in the next figure.

The last comparison in terms of ownership is made by analysing what is the most common use of humour for female and male participants, which assesses if women and men are more likely to use humour or not use any and if there are any differences between public and commercial channels.

The main discrepancy is found in commercial channels for male participants, both in terms of gender and ownership. While men appearing on public channels mainly do not use humour (60.8% of them), those appearing on commercial ones show the opposite case, using humour 66.3% of the time. This is also a different position to female participants on commercial broadcast, in which case only 23.7% use humour.

Analysing those participants who use humour, the following table shows results for which is the most used type of humour for male and female participants depending on the ownership in which the programme is being broadcast on. While all participants show a preference for using irony in both types of ownership, male participants on commercial channels also show significant use of satire (33.6%) in comparison to male participants on public channels (14.1%) and female participants overall (9.8% on commercial channels; 6.8% on public ones).

Table 48: Most frequent type of humour for each gender per ownership overall

	Female		Male	
	Commercial	Public	Commercial	Public
Irony	82,9%	89,8%	58,6%	80,8%
Misunderstanding				1,3%
Parody	7,3%	1,7%	5,9%	3,8%
Satire	9,8%	6,8%	33,6%	14,1%
Slapstick		1,7%	1,8%	
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion

Regarding how ownership affects male and female participants in each one of the countries when it comes to using or not using humour, there are a few comments to be made.

In Spain, female participants are more likely to not use any humour in both ownerships, while male participants in Spanish commercial channels use some

type of humour more times than not using it (66.1% of male participants use humour). However, male participants in Spanish public channels show similar use of humour as their female counterparts, mainly not using humour.

The Italian case shows that for female participants there are some differences in terms of ownership, not using humour in both cases but mainly on commercial broadcasts (87.9% of women appearing on this type of ownership as opposed to 53.8% of the total of women appearing on public broadcasts). In the case of male participants, results are not substantially different, humour is slightly more used on public channels.

Finally, results in the United Kingdom stand out due to the discrepancy they hold in comparison to the other two countries. There are as many female participants using humour as not using it on commercial channels, while those appearing on public channels use some type of humour most of the time (62.5% of the time). For male participants these percentages are different, showing that around 80% of men use some type of humour in both commercial and public channels.

Table 49: Use of humour for each gender per ownership per country

		Female		Male	
		Commercial	Public	Commercial	Public
Spain	None	88,4%	83,1%	33,9%	71,9%
	Some type of humour	11,6%	16,9%	66,1%	28,1%
Italy	None	87,9%	53,8%	69,6%	64,7%
	Some type of humour	12,1%	46,2%	30,4%	35,3%
UK	None	50,0%	37,5%	19,1%	21,4%
	Some type of humour	50,0%	62,5%	80,9%	78,6%
<i>Total</i>		100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Discussion

The final analysis of the discussion and the use of humour is established comparing the different types of humour that participants use. This comparison is made considering gender, ownership of the programmes, and countries in which they are broadcast.

Irony is the most common type of humour for both genders, in all countries and in both types of ownership. In the Spanish case, male participants appearing on commercial channels also use satire a significant part of the time (40.7%) which

indicates a difference in terms of gender (women only use it 10% of the time) and ownership (men on public channels do not use satire).

In the United Kingdom, there are also particular results to discuss. There are differences in terms of ownership for female participants, who use as much irony as they do satire on public channels (40% in both cases), while mainly using irony on commercial ones. However, male participants use a similar percentage of irony and satire on both ownerships.

Table 50: Most frequent type of humour for each gender per ownership per country

		Female		Male	
		Commercial	Public	Commercial	Public
<b>Spain</b>	Irony	90,0%	100,0%	52,2%	92,3%
	Misunderstanding				2,6%
	Parody			6,2%	5,1%
	Satire	10,0%		40,7%	
	Slapstick			0,9%	
<b>Italy</b>	Irony	100,0%	91,7%	100,0%	83,0%
	Parody				2,1%
	Satire		5,6%		14,9%
	Slapstick		2,8%		
<b>UK</b>	Irony	77,8%	40,0%	60,2%	54,5%
	Misunderstanding				3,0%
	Parody	11,1%	20,0%	6,5%	9,1%
	Satire	11,1%	40,0%	30,1%	33,3%
	Slapstick			3,2%	
<b>Total</b>		<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Discussion



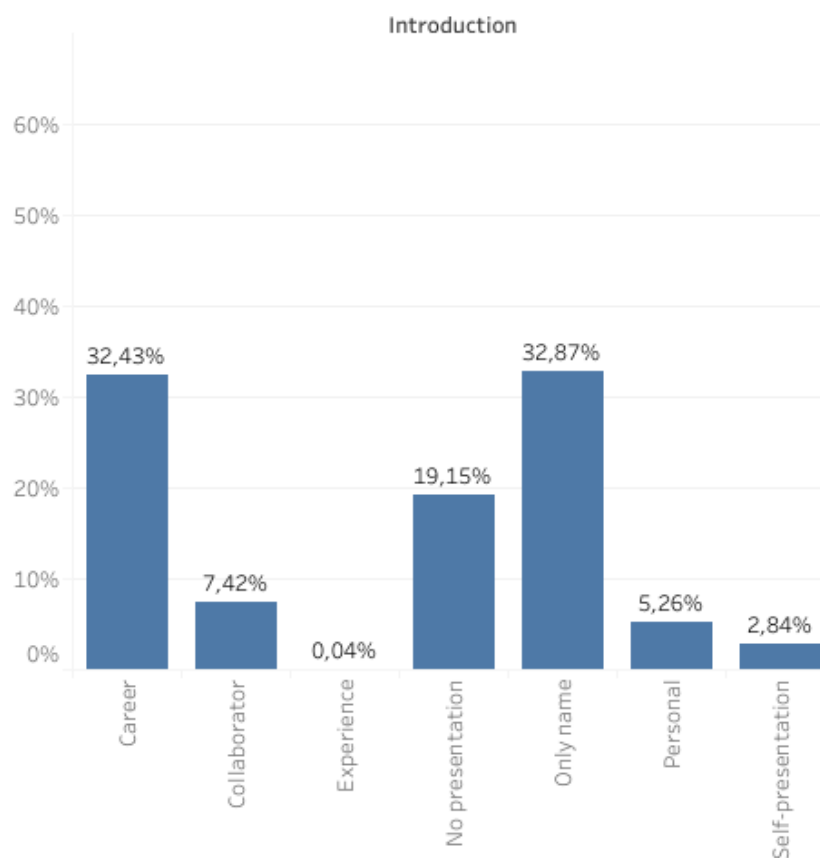
## 15. INTRODUCTION BY THE PROGRAMMES

The third objective indicates interest in how the media product positions itself regarding gender roles and if there are differences when addressing male and female participants. This is also relevant to the study since what the programme has to say about its participant affects both the participation itself as well as it may influence the audience.

### 15.1. Introduction by the programmes

The most common way for programmes to introduce their participants is by mentioning some trait concerning their professional career, whether it is their profession itself or some professional project in which they are involved at the time. Out of all the times that participants were presented in this manner, 73% of the participants were men while 27% of them were women. In all other categories, men represent at least 60% of the total of the participants, with the categories being closer to equality being 'personal' and 'self-presentation'.

Figure 59: Most common introduction

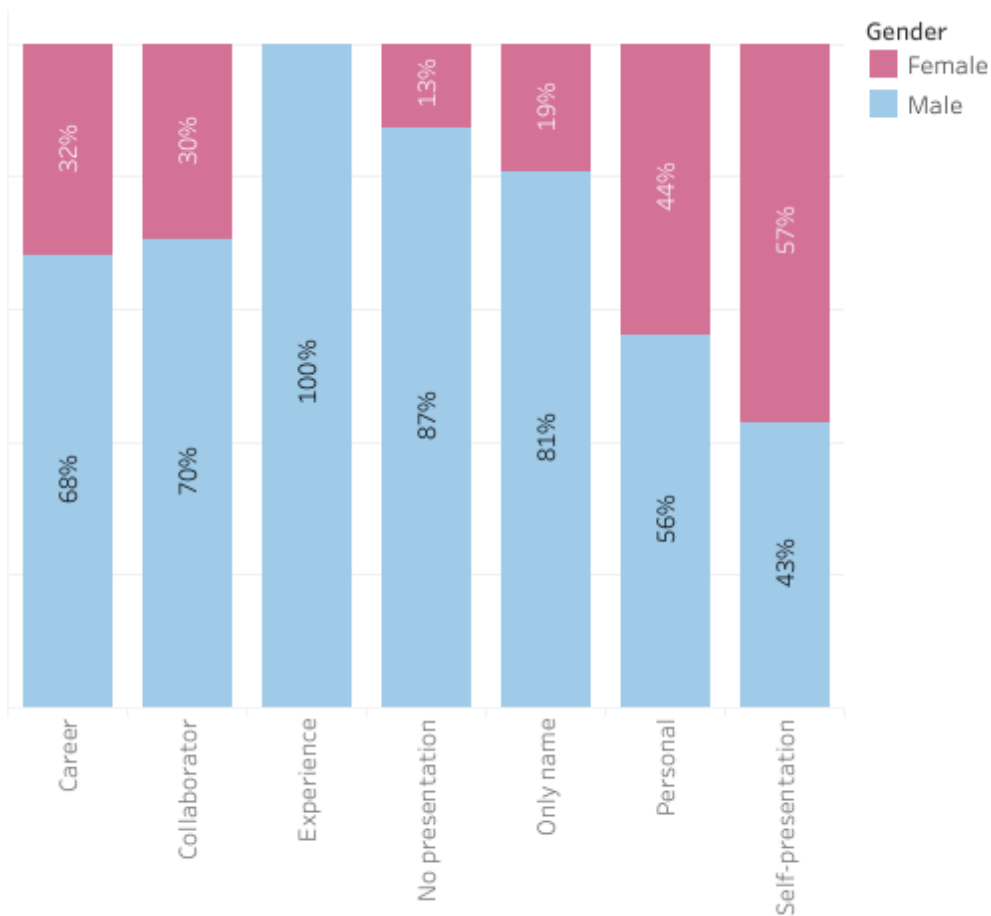


Source: Own elaboration

Unit of analysis: Participant

There are several cases in which the representation of participants in terms of gender is not the expected one based on the general findings of this research project and the ratio of men and women participants. When participants are presented in terms of experience, all of them are men; and when participants are presented solely by mentioning their name or appear on screen without a specific presentation, they are mainly men too (81% and 87% of participants, respectively). There are two situations in which women are overrepresented (in the sense that they account for more participants than the expected percentage), which are: (1) presenting participants making a personal remark, such as being presented as a wife, beautiful, etc; and (2) participants presenting themselves. In the first case, women are almost half of the participants being presented in this manner, while in the second case they surpass men in self-presentations.

Figure 60: Most frequent gender on each type of introduction



Source: Own elaboration

Unit of analysis: Participant

Despite this, analysing most common introduction for female and male participants, results show that participants are introduced in the same way by the programmes, with no relevant distinction regarding their gender. For both male and female participants, the most common way of introducing them to the audience is indicating something concerning their career, whether it is a particular project or their profession, in a similar proportion: 40.4% of women are introduced this way, as are 46.7% of men. Following this category, the next most frequent way of presenting participation is by not presenting the participant (29.6% of women and 25.7% of men), this is, not saying their name nor highlighting any aspect of their lives or careers. The third most common form of introduction, which is also shared by both genders, is introducing participation only by naming the participant in particular (13.5% of women and 14.8% of men are presented in this manner).

Table 51: Most frequent introduction for each gender

Introduction	Gender	
	Female	Male
Career	40,4%	46,7%
Collaborator	2,7%	3,6%
Experience		0,2%
No presentation	29,6%	25,7%
Only name	13,5%	14,8%
Personal	9,4%	6,1%
Self-presentation	4,5%	2,9%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participant

## 15.2. Introduction by the programme per country

The last category that needs to be compared by country is how participation is introduced by the programme, to assess what the programme has to say about male and female participants.

Although each country has its particularities, all of them present their participants mainly addressing some aspect of their career. In the case of France and the United States, this form of introduction accounts for more than

half of introductions (82.4% of participants appearing on French talk shows are presented in this manner, and 51.3% of participants of the United States also).

Participants appearing on Spanish television talk shows are presented, besides mentioning their career, only using their name (24.9%) or not being presented at all (19.9%). In France, the second and third most common ways of introduction are being presented as collaborators (11.8%) or not being presented in any specific form (5.9%). Following the form of presentation of mentioning their career, Italian participants are presented only by their name (18.5%) or mentioning some personal traits (21.5%). In the United Kingdom, participants being presented by mentioning their career are as numerous as those who are not presented specifically (32.6% of participants in each case) and the third most common form of presentation is by only mentioning the name of participants. Finally, in the United States, the second and third most frequent form of presentation are, on the one hand, not being presented (32.1%) or, on the other hand, solely stating the name of the participant (9.6%).

These results show that, although in different percentages and with some exceptions, television talk shows mainly present participants by mentioning their professional career, only saying their name or not presenting them in any explicit way.

Table 52: Most frequent introduction per country

Introduction	Spain	France	Italy	UK	US
Career	35,9%	82,4%	36,9%	32,6%	51,3%
Collaborator	5,0%	11,8%	10,8%	2,3%	1,3%
Experience					0,3%
No presentation	19,9%	5,9%	12,3%	32,6%	32,1%
Only name	24,9%		18,5%	14,0%	9,6%
Personal	12,7%		21,5%	11,6%	1,5%
Self-presentation	1,7%			7,0%	4,0%
<i>Total</i>	100,0%	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Participant

Comparing all European countries to the United States, results do not differ much from one territory to the other. The main types of introduction are mentioning the career of participants (37.5% of participants are presented this way in Europe, 51.3% in the United States), not presenting them (20.9% in

Europe, 32.1% in the United States) or only mentioning their name (19.8% in Europe, 9.6% in the United States).

Table 53: Most frequent introduction Europe vs the United States

Introduction	Europe	US
Career	37,5%	51,3%
Collaborator	5,7%	1,3%
Experience		0,3%
No presentation	20,9%	32,1%
Only name	19,8%	9,6%
Personal	13,5%	1,5%
Self-presentation	2,6%	4,0%
<i>Total</i>	100,0%	100,0%

Source: Own elaboration

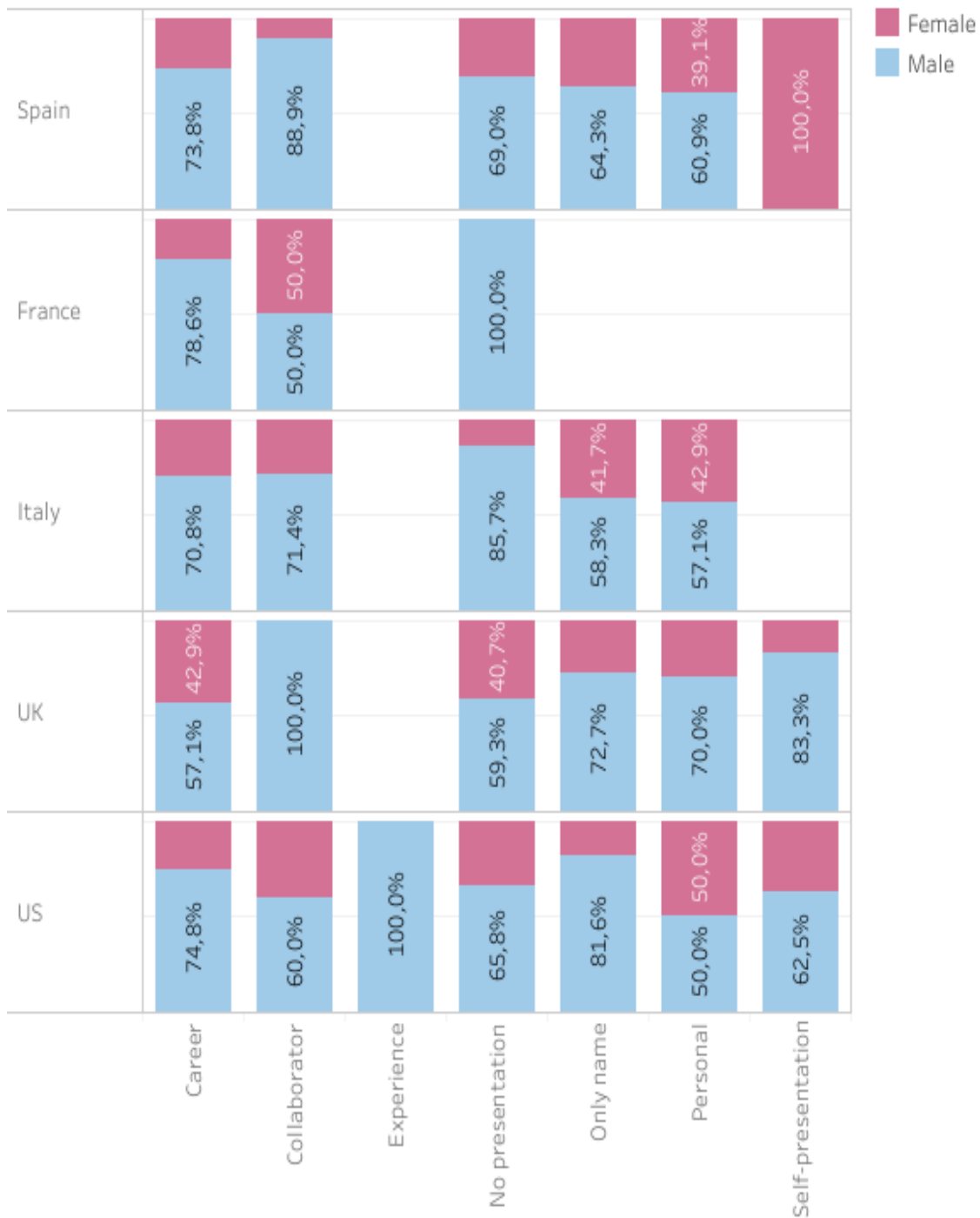
Unit of analysis: Participant

Analysing which are the types of presentation in which men and women appear the most by country, results show a very different panorama from one country to the other, although in most of them men dominate over women as anticipated. Some peculiar cases are women accounting for almost half of participants presented by mentioning some personal trait in Spain (39.1%), Italy (42.2%) and the United States (50%). France does not present any participant in this matter and the percentage in the United Kingdom is the expected one (70% of men are presented this way as opposed to 30% of women).

Women are also overrepresented when they present themselves in both Spain (all participants presented in this manner are women) and the United States (47.5%, which is a much higher percentage than expected), as well as being presented as collaborators in France and the United States. In Italy, participants who are presented only by their name are also women more times than expected (41.7%). In the United Kingdom, participants who are presented by their career or who are not presented explicitly are women more than 40% of the time in both cases.

Men are overrepresented, accounting for more than 85% of participants, when presented as collaborators in Spain and the United Kingdom and not being presented in France and Italy.

Figure X93: Most frequent gender in each introduction type per country



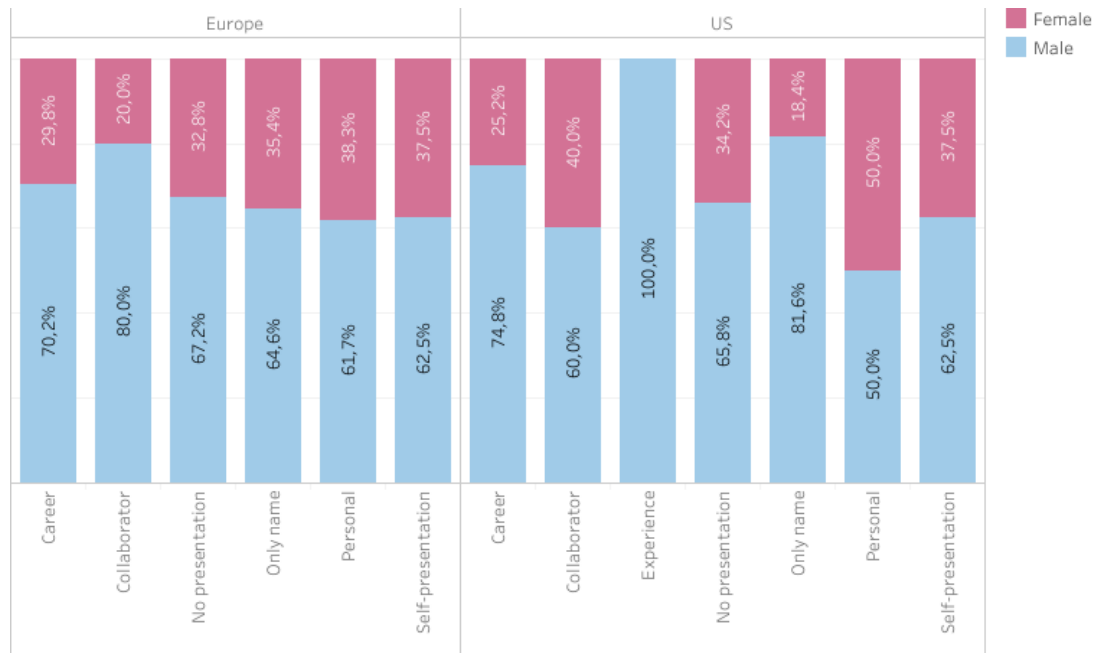
Source: Own elaboration

Unit of analysis: Participant

Considering all European countries as a group, both territories show a similar scenario except for some particular cases, such as introduction mentioning experience in the United States, in which case only male participants are presented this way, and participants being presented as collaborators, in which case men surpass women in Europe (80%) and women are overrepresented in

the United States in the same proportion (40%, ten points over what is expected).

Figure 62: Most frequent gender in each introduction type Europe vs the United States



Source: Own elaboration

Unit of analysis: Participant

As to what are the most common forms of introductions for male and female participants vary from country to country, results show the following.

In all countries, female participants are presented mainly by mentioning their career, although with different relevance depending on the country. France is the country where this type of presentation has more weight (75% of female participants are presented like this), and in Spain, this most common introduction is shared with other options more equally, since it only represents 29.8% of female introductions.

Following the example of Spain, other forms of introduction are presenting participants only using their name (26.3%) or not presenting them (21.1%). In France, there is only one other possible way of presenting female participants: as collaborators (25%). In Italy, there are also other forms of presentation which are similarly popular as presenting them by mentioning the career, such as saying something personal about them (28.6%) or simply stating their name (23.8%). Female participants in the United Kingdom and the United States share similar results, the second option of presentation being having no explicit

presentation at all (36.7% in the United Kingdom, 37.8% in the United States), or being presented only by name (19% in the United Kingdom, 6.3% in the United States).

For male participants, the scenario is fairly similar in most cases, although most countries show a tendency to introduce female participants by stating some personal trait to a greater extent than they do for male participants. The main form of introduction is mentioning the career of the participant, except for the case of the United Kingdom, which is addressed next. For the rest of the countries, the pattern is the same as the one followed by female participants: Spanish programmes introducing men by simply mentioning their name (24.2%) or not presenting them (19.4%), French talk shows mainly relying on presenting them mentioning their career (84.6%), Italian ones mentioning personal traits (18.2%) or stating their name or not presenting them (15.9% in both cases), and the United States also not presenting (29.8%) or only mentioning the name of male participants (10.9%) as the second and third option for introduction, respectively.

In the particular case of the United Kingdom, male participants are mainly not introduced explicitly (30.4%), followed by being presented mentioning their career (28.6%) or just stating their name (16.1%). Italian participants also present an interesting case, with males being not introduced at all to a greater extent than female counterparts, as well as showing the biggest difference when it comes to introducing participants by mentioning something personal (female participants are introduced in this manner 28.6% of the times as compared to an 18.2% of Italian male participants).

Table 54: Most frequent introduction for each gender per country

	Female					Male				
	Spain	France	Italy	UK	US	Spain	France	Italy	UK	US
Career	29,8%	75,0%	33,3%	40,0%	45,9%	38,7%	84,6%	38,6%	28,6%	53,3%
Collaborator	1,8%	25,0%	9,5%		1,8%	6,5%	7,7%	11,4%	3,6%	1,1%
Experience										0,4%
No presentation	21,1%		4,8%	36,7%	37,8%	19,4%	7,7%	15,9%	30,4%	29,8%
Only name	26,3%		23,8%	10,0%	6,3%	24,2%		15,9%	16,1%	10,9%
Personal	15,8%		28,6%	10,0%	2,7%	11,3%		18,2%	12,5%	1,1%
Self-presentation	5,3%			3,3%	5,4%				8,9%	3,5%
Total	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Participant



Combining European countries, results show that there are subtle differences between female and male participants in terms of territory rather than gender. Both female and male participants share similar percentages in all values.

In both cases, European countries and the United States, results show the same top three forms of introduction for female and male participants: being presented by mentioning their professional profile, not being presented or simply stating their name; in that order. The main and subtle difference is that in the United States presenting both female and male participants by mentioning their career shows a higher percentage that accounts for around half of the presentations.

Table 55: Most frequent introduction for each gender Europe vs US

	Female		Male	
	Europe	US	Europe	US
Career	34,8%	45,9%	38,8%	53,3%
Collaborator	3,6%	1,8%	6,8%	1,1%
Experience				0,4%
No presentation	21,4%	37,8%	20,7%	29,8%
Only name	20,5%	6,3%	19,4%	10,9%
Personal	16,1%	2,7%	12,2%	1,1%
Self-presentation	3,6%	5,4%	2,1%	3,5%
<i>Total</i>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participant

### 15.3. Introduction by the programme per ownership

The last aspect to be compared regarding ownership is how programmes introduce male and female participants.

Both ownerships have the same things to say about their participants in the following order: mainly, they address their professional career (31.1% of participants is presented this way in commercial channels, 44.6% of them on public channels); the second most common form of introduction is by not presenting them explicitly (22.4% on commercial channels, 19.3% on public ones), and presenting participants only mentioning their name is the third most popular form of introduction (18.6% on commercial channels, 21.1% on public ones).

Table 56: Most frequent introduction per ownership overall

Introduction	Commercial	Public
Career	31,1%	44,6%
Collaborator	5,5%	6,0%
No presentation	22,4%	19,3%
Only name	18,6%	21,1%
Personal	17,5%	9,0%
Self-presentation	4,9%	
<b>Total</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participant

Analysing these results per country, the general results show a similar scenario. The country showing more discrepancy with general results is the United Kingdom, in which case commercial channels show more diversity when introducing participants and in which case participation is mainly introduced by not explicitly presenting.

Table 57: Most frequent introduction per ownership per country

Introduction	Commercial			Public		
	Spain	Italy	UK	Spain	Italy	UK
Career	30,3%	41,2%	29,9%	41,3%	35,4%	55,6%
Collaborator	9,0%		2,6%	1,1%	14,6%	
No presentation	13,5%	11,8%	35,1%	26,1%	12,5%	11,1%
Only name	25,8%	11,8%	11,7%	23,9%	20,8%	33,3%
Personal	18,0%	35,3%	13,0%	7,6%	16,7%	
Self-presentation	3,4%		7,8%			
<b>Total</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

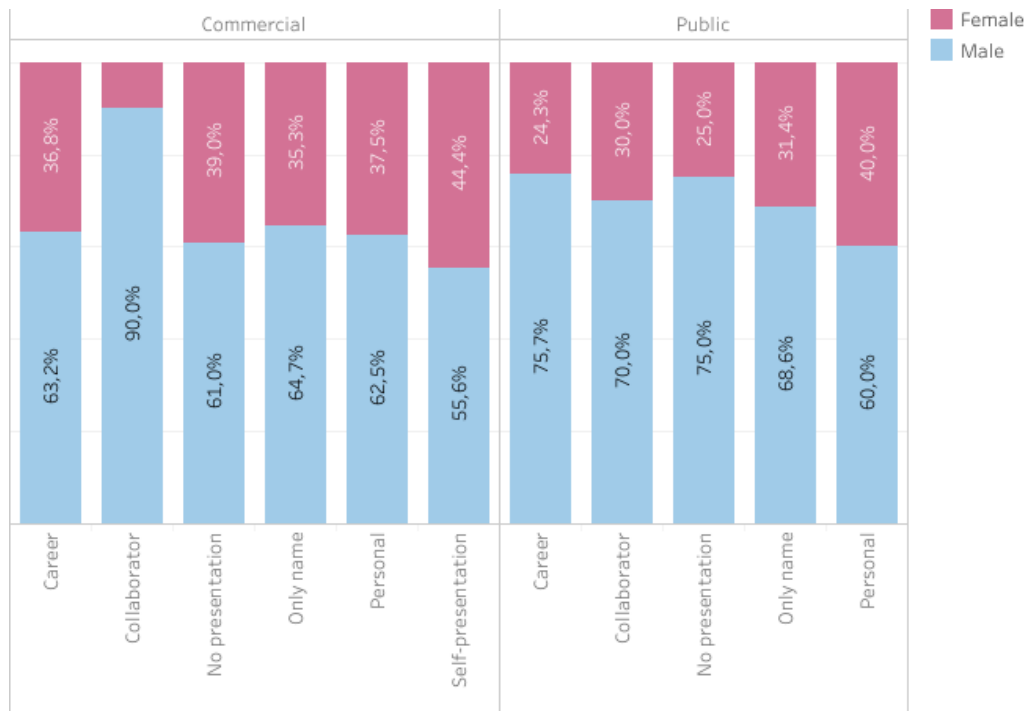
Source: Own elaboration

Unit of analysis: Participant

Regarding gender representation in terms of quantity for each type of introduction for commercial and public channels, some differences can be highlighted. Public channels show more consistency in general both among types of introduction and with the quantity of female and male participants, with most categories being comprised around 70% by men and 30% by women. The only category in which results subtly drifts from this logic is in the case of participants being introduced by mentioning something personal, in which case women account for 40% of participants.

Commercial channels, on the other hand, show more female representation in general, except for the case of participants being introduced as collaborators, in which they only account for 10% of participants. They are more overrepresented, as compared to what can be anticipated, when participants present themselves.

Figure 62: Most frequent gender in each introduction type per ownership



Source: Own elaboration

Unit of analysis: Participant

Analysing results per country, each one shows its own particularities; therefore, the most remarkable cases are explained in the following paragraphs. For instance, in Spain, women account for the totality of participants who introduce themselves, whereas, in the United Kingdom, men are 83.3% of participants in this category.

Figure 63: Most frequent gender in each introduction type per ownership per country: Spain

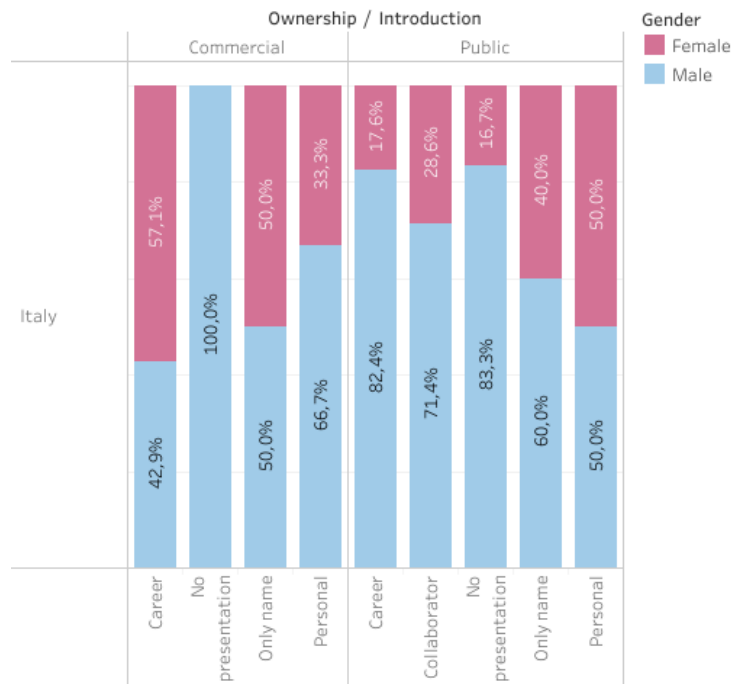


Source: Own elaboration

Unit of analysis: Participant

Women are more overrepresented on commercial channels: in Italy and the United Kingdom when they are introduced by their career (57.1% and 43.5% respectively; in Spain and the United Kingdom when they are not presented (41.7% and 40.7% respectively); in Italy when they are introduced only by their name (50%), and in Spain when the programme introduces the participant by a personal trait (43.8%).

Figure 64: Most frequent gender in each introduction type per ownership per country: Italy

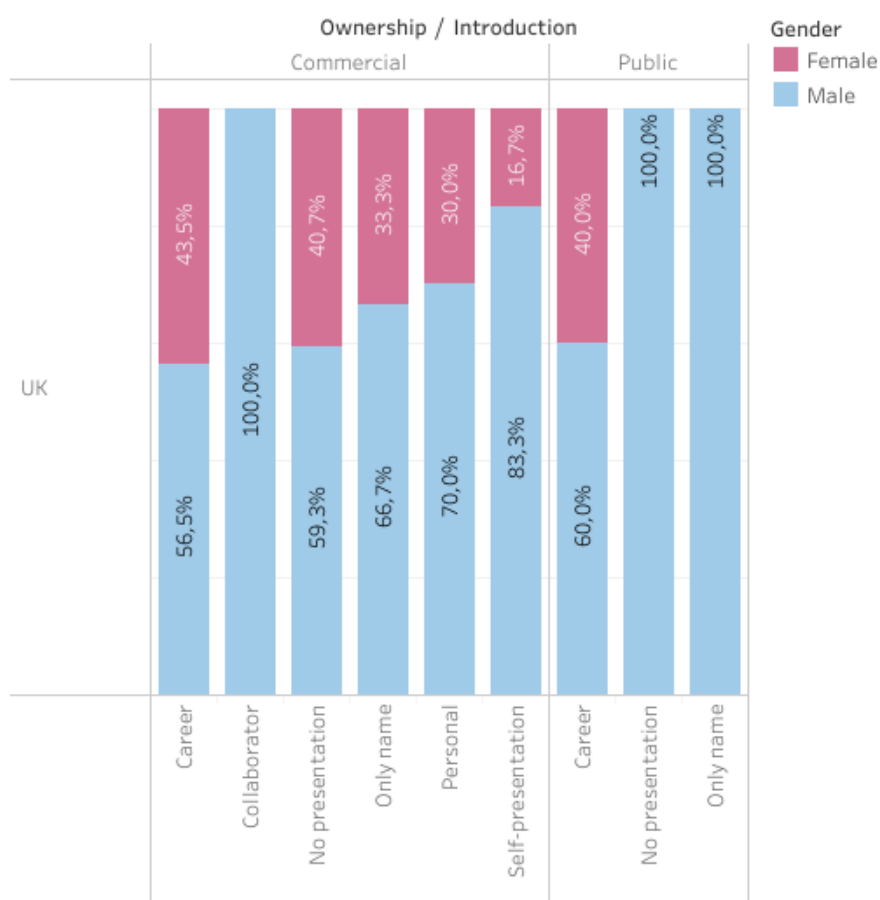


Source: Own elaboration

Unit of analysis: Participant

On public channels, women are only overrepresented, exceeding by 10% or more the expected percentage, when they are introduced by their name or mentioning something personal in Italy (40% and 50% respectively) and when participants are introduced by their career in the United Kingdom (40%).

Figure 65: Most frequent gender in each introduction type per ownership per country: UK



Source: Own elaboration

Unit of analysis: Participant

Regarding how female and male participants are most frequently introduced in commercial and public channels, results show similarities between ownerships in both genders, although public ownerships have a higher percentage of participants being introduced by their career in both female and male participants.

Table 58: Most frequent introduction for each gender per ownership

	Female		Male	
	Commercial	Public	Commercial	Public
Career	31,8%	39,1%	30,8%	46,7%
Collaborator	1,5%	6,5%	7,7%	5,8%
No presentation	24,2%	17,4%	21,4%	20,0%
Only name	18,2%	23,9%	18,8%	20,0%
Personal	18,2%	13,0%	17,1%	7,5%
Self-presentation	6,1%	0%	4,3%	0%
Total	100,0%	100,0%	100,0%	100,0%

Source: Own elaboration

Unit of analysis: Participant

Analysing the type of introduction for each gender in closer detail, a comparison has been established between ownerships and among countries. For female participants appearing on commercial channels, the main form of introduction is different in each one. While in Spain the most frequent introduction for women is by simply mentioning their name (25.8%), followed by their career and personal traits (22.6% both), in Italy the most common introduction for women is by mentioning their career (57.1%) followed by mentioning personal traits (28.6%). Finally, in the United Kingdom, female participants are usually not explicitly presented (39.3%) and presenting them by mentioning their career (35.7%), only their names or personal traits (10.7%).

Public channels also show some discrepancies when presenting women depending on the country. While Spanish programmes mainly highlight the career of female participants (38.5%), Italian ones introduce them by either simply mentioning their name or saying something personal about them (28.6% both). The case of the United Kingdom is a very particular case, with all the female participants being introduced mentioning their professional career.

Regarding male participants, those appearing on commercial channels also show discrepancies between countries and do not necessarily agree with how their female counterparts are introduced on commercial channels. For example, in Spain, men are mainly introduced by mentioning their career (34.5%); in Italy, by mentioning something personal about them (40%), and in the United Kingdom, by not explicitly introducing them (32.7%) which, in this case, is the same most frequent choice for women appearing on commercial channels in the United Kingdom as well.

Introduction of male participants on public broadcasts shows more consistency. In Spain and Italy men are mainly introduced mentioning their career (42.4% and 42.9% respectively), while in the United Kingdom this option is as common as being presented by just mentioning their names (42.9% in both cases).

Table 58: Most frequent introduction for each gender per ownership per country

		Female		Male	
		Commercial	Public	Commercial	Public
<b>Spain</b>	Career	22,6%	38,5%	34,5%	42,4%
	Collaborator	3,2%		12,1%	1,5%
	No presentation	16,1%	26,9%	12,1%	25,8%
	Only name	25,8%	26,9%	25,9%	22,7%
	Personal	22,6%	7,7%	15,5%	7,6%
	Self-presentation	9,7%			
<b>Italy</b>	Career	57,1%	21,4%	30,0%	41,2%
	Collaborator		14,3%		14,7%
	No presentation		7,1%	20,0%	14,7%
	Only name	14,3%	28,6%	10,0%	17,6%
	Personal	28,6%	28,6%	40,0%	11,8%
	Self-presentation				
<b>UK</b>	Career	35,7%	100,0%	26,5%	42,9%
	Collaborator			4,1%	
	No presentation	39,3%		32,7%	14,3%
	Only name	10,7%		12,2%	42,9%
	Personal	10,7%		14,3%	
	Self-presentation	3,6%		10,2%	
<b>Total</b>		<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>	<b>100,0%</b>

Source: Own elaboration

Unit of analysis: Participant

#### 15.4. Female and male participant personas for late-night television talk shows

To conclude this section, the average participant on a television talk show is described considering the framework within this particular research project.

It can be useful to have a layout of a participant persona without considering gender to be able to assess how this value at the centre of this research affects the obtained results and to once again highlight the relevance of including a gender perspective within different lines of research, particularly within media studies.

First, it would be useful to get a general perspective as to what the average participant of the television talk show would be like without considering gender. Within this sample and research, the average participant would be white, would be between 26 and 55 years old, and would perform the role of guest. The participant would mainly ask questions or lead the conversation, which would



usually be about entertainment or the participant's professional career. The participant would mainly use humour, which would be ironic in its majority, and would mainly receive an accurate reaction from the on-set audience. The programme would introduce this participant to the public by either simply stating the participant's name or emphasising some aspect of the participant's career.

The data retrieved for this project shows that the average female participant is White and between 26 and 55 years old with a visible tendency towards younger age groups. It is more likely for her to appear in the role of guest, and producer is the least likely role for her to perform. When interacting with other participants, she comments on the topic that is being discussed or passively answers questions. She discusses entertainment topics as well as professional and personal ones to a similar extent, all while not typically using any type of humour, and if she does, she does not get a reaction from the on-set audience. The programme introduces her by highlighting some aspect of her professional career.

The average male participant is likely to be between 26 and 55 years old and White. His main role is also that of guest, and being a model is the least probable role he would perform. When interacting with others, the average male participant asks questions or leads the conversation, which is usually about entertainment and professional matters and uses some type of humour, which evokes an accurate or enthusiastic reaction from the audience. The programme highlights aspects of his career to introduce him as it does for his female counterparts.

There are some key insights to add concerning these average representations of participants beginning with age tendencies. While both female and male participants are mainly in their adult years, women tend to be younger while men in older age categories are better represented. There is also a problematic sexist perpetuation in terms of roles, since the least likely role for women is that of producer (no representation at all) or host, while for the average male participant it would be most improbable to appear as a model.

Furthermore, one of the most detectable differences for both average representations or participant personas is in the area of humour. This aspect is

of the utmost relevance for this project due to its strong presence as an element within late-night talk shows and the relevance it has proved within feminist media studies in terms of the discrimination of women in performing certain roles and achieving certain positions.

The fact that this is part of the average description of participation emphasises some of the greater differences that exist in terms of gender representation within this research, which are usually consistent with traditional gender depiction rather than those that society seems to be demanding.

The differences in the participant persona among countries are more noticeable when considering humour. Humour was used much more frequently in English-speaking than in the other three countries in the sample. Additionally, participants in the United States are more likely to be performers than guests, which makes them stand out from the general results. In general, other than the example of humour, participants appearing in European programmes and those appearing in the United States have noticeable differences between them compared to those within the European scope. This suggests that programmes in the United States are moving towards a different approach to participation in which performers are of high relevance, but this difference is more noticeable in terms of structure than treating participants differently depending on their gender.

Regarding gender representation, all countries show a preference for men to appear in more authoritarian roles and lead the conversation. The only difference that needs to be highlighted in this sense concerns humour. It has been indicated that the United Kingdom and the United States use more humour than Spain, Italy and France, but it is also notable that in English-speaking countries women are more likely to use humour, as are men, while in the remaining three regions women do not use any type of humour at all.

Regarding ownership, different average personas depend on whether the programme airs on a public or commercial channel rather than differences in terms of gender, which are fairly consistent with the general results; commercial channels indeed show a bit of a discrepancy in discussed themes in terms of

gender, particularly when discussing politics (higher difference, more discussed by men) and personal matters (more discussed by women).

## **PART V - CONCLUSIONS**



## 16. CONCLUSION

Results were found considering the objectives of this research, which are aligned with the research questions. All five research questions are addressed in this section, along with a discussion of the results for further examination.

The first three research questions include general gender representation results in terms of recognition and respect, discussion and introduction. The fourth question discusses these aspects by comparing them by country, while the answer to the fifth question implies analysis and comparison of gender representation in terms of ownership.

### 16.1. Basic terms of representation

In terms of recognition, the variables or categories that have been analysed are generally in terms of number (how many female and male participants appear on screen) but also considering participants' age and ethnic group. Including these categories along with the number of participants has allowed for a complete vision of gender representation also considering the intersectionality of the third feminist wave, which is established as an essential analytical tool for gender research (Ferguson, 2017).

The general conclusion that can be drawn from the results of this research project is that women are underrepresented in terms of number, perpetuating a traditional sexist stereotype of not appearing on screen as much despite accounting for half the population. It is precisely this underrepresentation that was at the centre of feminist media research in the early stages of the academic field (Summergrad, 2016), and this research reinforces the idea that underrepresentation is still a cause of concern for feminist media scholars. The ratio of men to women is three to one, which affects the rest of the results. This is because more men than women participated in the programmes of this sample; therefore, it was expected that men would surpass women in number when assessing different aspects and values of analysis. When women account for 30% of participants in different roles, discussions, use of humour and so on (e.g., if approximately 30% of guest participants are women), this would mean that participants are represented in a way that is consistent with the sample of

this research. When this is not the case and female participants account for a higher (or lower) number than expected, the results indicate that there is a phenomenon that requires further analysis and research, which is highlighted in this section.

There are also results to be highlighted in terms of profile, which is the value that best aligns with the concept of intersectionality. In general, women acquire the expected representation (30%) in most groups, especially in the most significant, which is adulthood (26–55), but they surpass men more easily in the age groups of children (0–15) and teenagers (16–25). On the other hand, women are underrepresented in the older age group (over 55 years old). Although female and male participants share the most common age and ethnicity of representation, women are more likely to appear on the screen when they are younger regardless of ethnicity, while men maintain their presence when they get older. In fact, over 55 years old is the second most common age group for male participants. This is the general panorama, which is especially highlighted in the White ethnicity group. This corroborates previous research proving that television is more open to portrayals of older men than women in the same age group (Vernon et al., 1991), particularly on talk shows (Hetsroni & Lowenstein, 2014).

The White ethnicity group of this research also shows an extent of privilege by having the most diversity in terms of age. It is more difficult to establish a pattern regarding other ethnicities. There is more disparity within their results, which could be due to their small percentage of representation. However, mixed-race participants also had a greater diversity of ages than other groups, although they appear on screen more when they are younger.

Regarding the second part of this research question, respect of male and female participants must be discussed, for which purpose the category of role within the programme is retrieved. As stated in the theoretical framework and reinforced in the methodology section, analysing the roles that participants perform allows for a comparison between genders in terms of stereotypical representations in which men are depicted in a more dominant, powerful manner while women are presented as more subordinate and dependent (Arthurs, 2004; Hines, 2012). This also speaks to what level of authority the

participant has within the programme, especially in terms of the figure of the host (Cornelia Ilie, 2001).

The general results indicate that the most frequent participant roles are those of guest, performer and collaborator. Anomalies were found within the roles of audience, in which the share of male and female participants was almost half and half; model, which was predominately filled by women; and producer, which was always filled by men in this research.

The hosts were 95.5% men, which is also worthy of mention and significant for this particular research since the talk show is considered a host-driven medium (Munson, 1993). Female participants were underrepresented in general, but especially in roles that demonstrate some sort of authority, such as host and producer.

When considering the most frequent roles for both sexes, both female and male participants mainly appeared as guests, performers and collaborators in similar percentages. The main differences appear when examining the roles of hosts, producers and models.

Authority roles were more commonly filled by men, while the most passive role of all the codification – that of the model – belonged to women in the vast majority of cases and in terms of frequency (women were models 1.8% of the time as compared to the 0.2% of the time that men appeared in this role).

To summarise, women tended to be fewer and younger than men, who were well represented at all ages and surpassed women in number by a three to one ratio. Besides this underrepresentation of women in terms of number, the general panorama in terms of respect indicates that women still perform more passive and inactive roles than men, which is also consistent with traditional stereotypes that have been depicted by previous studies. This is of special relevance in the cases of model participants, which is a role overwhelmingly performed by women, and producer, which was always performed by men.

Hence, to answer the first research question, there are significant differences regarding the representation of female and male participants in terms of recognition and respect. Not only do women appear less frequently, but based



on this research, they also disappear from the television talk show as they grow older and are more likely to perform roles that are more passive within the show (e.g., being models and answering questions), whereas men perform roles that are seen as more authoritarian or showing leadership (e.g., the producer or the host).

In general, it is fair to say that this research project is consistent with traditional media images portraying males as dominant in terms of number, status and authority (J. T. Wood, 1994).

## 16.2. Discussion and conversation

Moving on to the second question, the discussion is at the centre of analysis. In this section, the main goal is to assess whether traditional gender stereotypes as exposed and defined in the theoretical framework and methodology were perpetrated during the discussion. In this particular case, discussion entails aspects such as the roles participants performed during their interactions, the themes they discussed and how they used humour.

Discussion is of particular interest from a feminist media studies perspective since this discipline has worked to defy the meaning of what has traditionally been considered political (Brunsdon & Spigel, 2008), especially since the creation of the motto 'the personal is political' (Becker & Haller, 2014; Wetschanow, 1999), and this project assesses what themes participants discuss – themes that can ultimately be defined as public (political) or private. Hence, analysing the discussion that takes place on television talk show programmes allows for an assessment of whether or not the separation between spheres is maintained in relation to gender. As stated in the theoretical framework, television itself defies the rigid separation of the public and private spheres because it has a place in the intimacy of the home but serves as a public forum (Lunt & Stenner, 2005).

The analysis of discussion is more complex in the sense that three specific aspects of discussion are addressed: role in the discussion, the discussed theme and use of humour. This analysis is one of the most exhaustive ones; hence, the explanation and interpretation of results convey several points worth mentioning.

The first aspect of discussion addressed is the roles that participants played in discussion. This particular analysis allows for further development of the role of authority of participants since guests, collaborators and others can play a more active or passive role when actually participating in the programmes and interacting with one another.

The most frequent participant discussion roles were asking, leading and commenting. In the first two values (i.e.: asking and leading), men surpassed women by a higher percentage than expected (being 89% of people who ask questions and 78.2% of people who lead a discussion), while commenting was more equally shared between female and male participants. This overrepresentation of men in the first two categories can indicate a tendency of also being more present in authority roles during conversations, not just in their role during the programme, although these aspects may be related considering that the host is part of most conversations (and that role is usually performed by a male participant).

In general, the discussion role results are consistent with previous data about roles performed by participants in general, in which case men were overrepresented in terms of authority roles. In this case, the results indicate the same scenario for discussions, with men leading in authority roles and women mainly appearing in less active roles.

Additionally, when taking a closer look at the most common roles in discussion for each gender, significant differences can be observed. Men mainly asked, led and commented when participating in a conversation, while women mainly commented, observed without participating in the discussion and answered questions in a more passive way. This shows a very different portrayal of each gender when establishing a discussion, which is consistent with traditional, stereotypical images of men and women in which men demonstrate a more dominant attitude and women tend to be represented in more passive positions (Berberick, 2010; Kelan, 2008).

Again, considering this analysis and these results, there is one specific traditional and hegemonic gender stereotype being reinforced over and over, which is that of men being portrayed in authority roles and dominant positions

while women are portrayed as more dependent and passive participants (J. T. Wood, 1994). In this case, dependency may not be depicted as it would be in other media formats (e.g., television shows portraying women as housewives financially dependent on their husbands); rather, female participants are dependent on a male figure to lead the conversation and ask them questions to be able to participate.

The second aspect of discussion refers to the most common themes discussed by each of the genders. The separation of what is considered public and private is explicitly present in this part of the analysis, which evaluates the themes that female and male participants discuss in media.

In this research project, there are two particular cases in which men surpassed women, namely discussing corporate matters and politics. As suggested in the results section, the most probable cause of most participants who discussed corporate themes being men is that these subjects are usually discussed by the hosts, who were mostly men.

The case of politics can be interpreted as more complex since it is a significant part of the talk show genre. Politics is one recurrent subject for political talk shows, which usually address public issues in a satirical or comedic tone (Ekström & Tolson, 2013; Niven et al., 2003), invite presidential candidates to offer a more personal, fun portrait (Goldthwaite Young, 2006; Timberg, 2002) and serve as a source of information for citizens and viewers (Abel & Barthel, 2013; Ortells Badenes, 2011), as previously addressed and explained in the theoretical framework. Additionally, when addressing politics, participants discuss subjects from the public sphere, which has traditionally been associated with men rather than women. Therefore, the fact that men are overrepresented in this project when the subject discussed is politics also reinforces traditional stereotypes in terms of discussion which have previously been identified in talk shows (Hetsroni & Lowenstein, 2014).

For the rest of the themes, female and male participants demonstrated a representation coherent with their recognition within the programmes; additionally, both genders discussed mainly the same themes, namely

entertainment, professional matters and personal matters, although women discussed the latter more than men did.

Previous literature also analysing gender representation in television talk shows has concluded that traditional stereotypes are maintained in conversation, with female participants discussing more private matters related to the family and personal subjects and male participants discussing themes related to the public sphere (Hetsroni & Lowenstein, 2014; H. Wood, 2009). This research project emphasises this, as indicated in the previously stated results and insights.

The results obtained from this study consistent with previous literature also confirm the blurred line between the private and public spheres within this particular television format, with professional and personal matters appearing as recurring themes of discussion for both genders. On the one hand, this means that subjects related to both spheres appear as recurrent in similar percentages for both male and female participants. On the other hand, and due to more qualitative observations made throughout the analysis of this sample, discussions were carried out by mixing and combining elements from both private and personal matters. For instance, a male participant could speak about a professional project and how he was inspired by personal events or how his family was involved in the project. This is not only consistent with the concept of the emotional public sphere (Lunt & Stenner, 2005) but also with personal portraits of politicians on this type of television talk show showing a more private dimension of a public figure and dynamically shifting between these areas of discussion (Loeb, 2017).

In this sense, this study confirms that there is a tendency to achieve one of the goals of feminist media studies: challenging the strict separation between the two realms (Brunsdon & Spigel, 2008), especially and particularly in the case of television talk shows.

The last aspect of the discussion that is analysed in greater detail is the use of humour by participants, which is also very much related to feminist media studies and highlighted as an issue of concern from a feminist perspective (Kalviknes Bore, 2010; Kotthoff, 2000; White, 2010).

In general, the participants almost equally used some type of humour or none at all when not considering gender (56.9% and 43.1% respectively), but there are significant differences when gender is considered. When participants used some type of humour, men were overrepresented while women were marginalised (only 21.5% of participants who used humour were female). Additionally, audiences reacted more enthusiastically to humour when men used it, while the lack of reaction to humour was more equally shared between participants. The reality of women using humour more rarely was also corroborated by analysing the most common use of humour for each gender. Considering the total number of women appearing in this sample, female participants only used some type of humour 41.2% of the time, which means that they overwhelmingly did not use humour in general. This information becomes especially significant when comparing this behaviour to that of male participants, who used humour 63.5% of the time.

This is aligned with previous research showing a perceived conflict between femininity and the performance of comedy (Kalviknes Bore, 2010). Previous studies have found that this association of comedic performance being associated with men is due to the confidence and creative performativity that comedians usually portray, which is opposite to qualities traditionally perceived as feminine such as being modest and fragile (Kotthoff, 2006; White, 2010). Although previous findings have indicated that these politics of humour are changing and that female comedy is growing (Kotthoff, 2006; Shifman & Lemish, 2010), in this particular research project, the representation of female participants performing humour is not sufficient to say that this shift has taken place or that a more equal panorama is being portrayed and acknowledged in the industry and offered to the viewers.

Furthermore, analysis of the type of humour that participants used shows some correlation between men being the ones dominating the use of satire as a comedic form compared to their female counterparts. The only case in which female participants were overrepresented was when laughter was caused due to misunderstanding.

The fact that male participants used satire more frequently than female participants (23.4% as opposed to 9.5%) could be due to men being more

present when discussing politics since this particular form of humour is usually employed to critique cultural practices by challenging political and social situations ironically (Birthisel & Martin, 2013; Colletta, 2009).

In conclusion, recognition in terms of discussion is consistent with previous findings, and male dominance is a persistent fact for this particular research project. Additionally, in the particular case of corporate themes and political matters, men are overrepresented, reinforcing the importance of the role of the host and male dominance of the public sphere. Likewise, female participants more frequently discussed personal themes than their male counterparts did. These observations, along with findings in terms of humour in which female participants seem to be diminished, indicate that this project reinforces the realities of traditional gender portrayals.

Nonetheless, although this general conclusion is relevant and should not be overlooked, it is also true that this project reinforces the concept of an emotional public sphere. This is illustrated by female and male participants sharing popular discussion themes (in absolute terms, this is, when examining the most common themes of discussion of both male and female participants) and by qualitative observations made during the analysis, which have already been highlighted.

### 16.3. Introductions

The final part of the general analysis of gender representation implies assessing what talk shows have to say about their participants and examining the similarities and differences between genders by analysing how programmes introduce participants, usually through the figure of the host. The introduction of participants is pertinent to this question because it is the only part explicitly addressed to the audience (Scannel, 1991) both on set and at home, and it entails a choice that programmes make regarding what information to highlight about participants appearing on the episode. For this project, we determined which information about male and female participants is more likely to be highlighted in their introduction and whether there is a significant difference between men and women in this sense.

Without taking gender into account, the most common introductions include being presented only by name, mentioning the career of participants or not being explicitly introduced at all. Participants being presented by name or without an explicit presentation are mainly men, which usually is due to their relevance to the programme or the fact that they are very well known by the general public.

Of the participants who presented themselves and those who were presented by highlighting some personal trait, women account for a much higher percentage than expected. Once again, this could indicate a perpetuation of traditional gender stereotypes in terms of spheres from the perspective of the programme.

This tendency of female participants being introduced by personal traits more frequently than male counterparts is also reflected in the results in terms of the most frequent introduction for each gender but to a lesser extent. In general terms, both genders were presented similarly, although there were slight differences.

Hence the programmes mainly highlight participants' careers, and the greatest difference is that personal traits are more likely to be highlighted when the participant is female, although this difference cannot be considered a significant one. For the most part, participants were introduced in a similar manner independent of gender.

In fact, participants acquiring fair gender representation (always considering the sample of this project) when being introduced by mentioning their career could challenge traditional gender stereotypes due to the importance of women being presented by their occupational role on screen, reinforcing the role of the working woman (Jacobs, Claes & Hooghe, 2015; Moseley & Read, 2002). This is of special interest and relevance because it moves women from their traditional space within the private sphere at home to a more active, public role of working and demonstrating professional traits. In this sense, it could also be argued that the traditional association of the feminine and masculine to the private and public spheres, respectively, is being defied by the talk show and even by the programmes themselves.

#### 16.4. Similarities and differences among countries

The comparison of the three aforementioned research questions in terms of countries allows for a transcultural comparison of gender representation, which is one of the aspects yet to be widely researched within feminist media studies (Ahmad, 2002).

First, regarding the recognition of participants, it is pertinent to note that the representation of participants in terms of profile is almost identical in all countries, especially in European ones: White people between 26 and 55 years old overwhelmingly dominate the screen, which is odd considering that the five sampled countries show different demographic data, with Spain and Italy being predominantly white (and a higher number of mixed-race population when compared with other European territories), France showing more diversity of Black and even Asian populations and the United Kingdom and the United States having a more diverse panorama and even more available data in terms of race and ethnicity. For instance, 87.2% of the United Kingdom's population is White while Black people account for 3% of the population, Asian people 2.3% and mixed-race people 2%. The United States has the most diversity of all the sampled countries, with White people accounting for 72.4% of the population, Black people 12.6%, Asians 4.8% and other mixed-race groups approximately 16% (*U.S. Census Bureau: United States, 2019*).

Although white people indeed account for the majority of the population in all cases, the representation of race is not accurate in most countries, especially in the United Kingdom. In this sample, the United States is the country with the fairest representation of races.

As for the rest of the results in terms of respect, different aspects of discussion and types of introduction, two main approaches can be identified depending on the analysed values and categories. On one hand, European countries were more similar to each other than to the United States; on the other hand, countries whose official languages have evolved from Latin (i.e., Spain, France and Italy) and English-speaking countries seem to have more similarities in terms of use of humour.



The United Kingdom seems to act as a 'bridge country' on some levels since it is a European country, but its official language is English. For instance, in terms of respect, all countries had a different panorama, but the United States stands out as being the only country in which guest participants is not the most numerous category. Instead, performers are the most frequent type of participant. Although the United Kingdom falls in line with the rest of European countries and guest is indeed the most common role for participants, this group makes up a smaller percentage than in other European countries. Despite the differences shown by countries, the results indicate that there are similarities in terms of gender representation overall, with women surpassing men only in the category of the model and all producers being men. This is consistent with the general results found in this research project.

In general, respect and recognition results follow the first comparative approach, with European countries having more similarities among them than to the United States.

Regarding the role of discussion, each country has its particularities, which makes it difficult to establish a pattern. However, some insights can be appreciated. For instance, the role of the entertainer is usually held by men in all countries, with men filling this role in 75% to 100% of cases while women account for more passive roles in discussion in all countries except for the United Kingdom. This could be because the only female host was in this country, which hugely affects gender representation in discussion data. Additionally, the United States had a greater representation of male participants in roles usually assigned to the host, which highlights how present and significant this role is and how the gender of the host affects the qualitative results. Once again, this can be considered evidence that the talk show is a host-driven medium (Munson, 1993).

Analysing the most frequent discussion roles for each of the genders, the results show that although there is disparity from country to country, men and women usually share the most common role independent of their gender. The only two countries differing in their most common role for male and female participants are France and the United Kingdom. In these cases, female participants commented (France) or observed (United Kingdom), while men

asked or commented, respectively. Nevertheless, this is also consistent with the general results, except for men mostly commenting in the United Kingdom.

In general, there are five themes of discussion that were more or less common for all countries: current affairs and politics, which emphasises the present tense of the talk show; personal and professional themes, which also represents how private and public spheres are more blurred than they traditionally were; and entertainment, which also indicates the relevance of this dimension within the talk show, an infotainment genre. These topics are common to all countries, which indicates that important particularities of the television genre are shared independent of the geographical territory.

What is significant for all countries in terms of gender representation is that women do not surpass men in any theme in any country. Notoriously, in France men were the only ones who discussed culture and also accounted for a significant portion of participants discussing this theme in the United Kingdom and the United States. Spain is the only country showing a percentage similar to that expected in all categories, with a representation of approximately 70% of men discussing a subject. France and Italy have a similar scenario but with a smaller percentage of women discussing certain topics, while the United Kingdom is quite a polarised case, with some themes showing the expected percentage or even a higher representation of women than expected, while others were dominated by men at a higher percentage than expected. The case of the United States is particularly noteworthy due to the underrepresentation of women in all themes, with the highest percentage being 24.1% when discussing entertainment themes followed closely by 23.1% of women discussing personal themes. When comparing European countries as a whole to the United States, this overrepresentation of men in the North American country is highlighted.

Regarding the themes more frequently discussed by female and male participants, there are no significant differences between women and men among countries, and entertainment and professional themes were the preferred general discussions.

Humour is the last aspect of the discussion that is closely analysed. In this case, the comparison between countries shows more similarities among

countries that use the same language or have languages of common linguistic origin. This means that Spain, France and Italy are more similar to each other than to the United Kingdom and the United States, which are also quite similar to each other. As anticipated, this division of countries into two groups disappears when combining the United Kingdom with the other three European countries to establish the comparison between Europe and the United States, which, in contrast with previous results, is not the best comparative approach.

Regarding which gender uses humour more often, the results comparing countries are consistent with the general results, showing an underrepresentation of women when participants used humour except for in Italy. It is also noteworthy that almost half of the participants who did not use humour in the United Kingdom and Spain were women, which is a much higher percentage than expected or than the one found in other countries.

There is also a particular case worth discussing when comparing Europe and the United States, namely the value of misunderstanding. When a misunderstanding was the cause of laughter, participants using this type of humour were all men in Europe, which is a similar percentage to that expected, while in the United States women surpassed men by accounting for 60% of participants within this group.

Analysis of whether female and male participants used humour emphasises the duality of the United Kingdom being a European country with English as the official language. For female participants, the United Kingdom results are more similar to the other European countries, with women mainly not using humour (51.6%). On the other hand, 19.7% of male participants appearing on talk shows in the United Kingdom did not use humour, which is a percentage more similar to the United States, where 18.3% of men did not use humour.

As to what types of humour women and men typically used when they did use humour, there are also some discrepancies between these two blocks of countries (i.e., Latin-evolved and English-speaking). Primarily, countries with romance languages demonstrated less diversity in the use of humour, mainly using irony and satire, while English-speaking countries demonstrated more diversity for both female and male participants. The lack of diversity was

especially strong for female participants; in fact, Spanish male participants also subtly represented all humour categories.

The difference between Europe as a whole and the United States is substantial. European female participants were more likely not to use humour at all (71.5% did not use humour) while women in the United States mainly used some type of humour (69.2%), and the percentage of European men not using humour is considerably smaller (51.5%). Of course, men in the United States also principally used humour (81.7%).

The last aspect compared by country is what the programmes had to say about the participants. As can be observed from previous results, programmes mainly introduced their participants by mentioning their professional career in some aspect, whether by stating their job or expertise or using a current professional project that they were promoting on the show. This similarity among countries is, of course, maintained when grouping all European countries to compare them to the United States. There are no significant results to be discussed regarding this matter.

The results in terms of gender representation in each country are too different to establish a pattern in terms of territory. However, it can be observed that when programmes presented participants by addressing personal characteristics, women were overrepresented in three out of the five analysed countries. This is the only category showing some consistency among territories. The overrepresentation of women in this category is also noteworthy in the case of the United States, in which half of the participants presented in this manner were women. Furthermore, when analysing all the European countries together, the lowest representation of male participants is within the personal category. This indicates that the results show consistency with general remarks previously addressed and that programmes do not change their preferred form of introduction depending on the country where they air.

### 16.5. Ownership

Regarding ownership, both public and commercial broadcasts show consistency with the general results in terms of recognition, although commercial channels tend to include more women in their programmes.

Furthermore, 58.3% of the female participants appeared on commercial channels, while male participants were more equally divided between ownership types, appearing slightly more frequently on public channels.

The share of participants between ownership types is different for each country, there is not a clear pattern that can be established. The sample does not seem to define significant results in terms of ownership per country.

In terms of profile, commercial channels showed more diversity in representation than public channels both in general and in the particular cases of Spain and especially the United Kingdom (Italian programmes only showed White participants).

In terms of respect, public and commercial ownerships share the most frequent and second most frequent role for each gender. A more detailed analysis of this aspect analysing how roles differ from country to country in terms of ownership has very different results. Spanish programmes have more or less the same representation for male and female participants in both ownership types, while Italian programmes demonstrate more diversity in terms of roles on public channels. The case of the United Kingdom is the exact opposite of Italian shows, with participants having more diversity of roles in commercial broadcasts. This indicates that there is not an explicit conclusion in terms of ownership or a significant pattern in terms of countries.

Moving on to the next step of comparison, the discussion is addressed in all of its already stated dimensions. Considering role in the discussion, commercial channels had more female presence overall, with female participants accounting for more than expected (over 30%) in several categories such as being active, answering questions, playing and being silent and surpassing men in the category of articulacy. This is not necessarily good since most of the categories in which women are overrepresented also imply a higher level of passivity. This justification can also be useful for explaining the highest representation of female participants in public channels, namely being observant. In both ownership types, the lowest percentage of female representation is in the category of presenting the discussion.

The comparison among countries in terms of ownership implies a more complex reading since the results are very disparate. Nevertheless, a general overview indicates more disparity in the case of the United Kingdom, with more female representation overall when asking (which is due to having the only female host in the sample), entertaining, playing and presenting on commercial channels and answering questions on public channels. In public broadcasts, the United Kingdom also has a greater overrepresentation of men than the other analysed countries, especially in leading, playing and presenting. As previously stated, this disparity can be explained by the fact that the only female host appeared on commercial channels. This reinforces the idea of the host leading and driving the talk show programme and also highlights how this particular role affects gender representation.

The most common roles in discussion for female and male participants overall show a discrepancy in terms of ownership rather than gender. Both female and male participants on commercial channels mainly led the discussion, while those appearing on public ones mainly commented on what was being discussed. The rest of the most frequent roles are commenting and being observant for female participants appearing on commercial channels and being observant and answering for those appearing on public ones, while men mainly commented and asked questions on commercial broadcasts and presented and asked questions on public ones.

Regarding themes that participants discussed on commercial and public channels, the results from public broadcasts show a strong consistency with the expected gender representation, while the results from commercial channels indicate an unexpected phenomenon. In this case, men dominated discussions of cultural and political themes while the highest representation of female participants was within the theme of personal affairs. This implies that in this project, talk shows airing on commercial channels reinforced traditional gender stereotypes in terms of separation of the public and private realms in terms of gender representation.

Analysing discussed themes country by country, the general results are replicated, although Spanish programmes show less disparity within commercial channels. In the United Kingdom, the diversity within the themes discussed on

commercial channels is more emphasised, with women being better represented in discussions of corporate themes (which relates to this country having the only female host) and entertainment and surpassing men when discussing personal affairs and men being the participants who discussed culture and politics more than 90% of the time these themes were addressed.

The most common themes discussed by each gender are not that different from one gender to the other but rather in terms of ownership, especially in the case of male participants. On commercial and public channels, female participants mainly entertained, discussed personal matters and talked about either current or professional affairs. On the other hand, male participants also discussed entertainment, current affairs or personal matters on commercial channels, while on public ones they discussed professional subjects, entertainment and society. This means that male participants appearing on commercial channels defied the general results of gender representation in terms of ownership. There is a blurred line between spheres on commercial channels, although when appearing on public channels, male participants tend to discuss more public-related matters.

Having analysed discussed themes per ownership in each country, the results show that neither Spanish nor Italian programmes show a substantial discrepancy between genders or ownerships, whereas both male and female British participants discussed more serious matters on programmes airing on public broadcasts.

The last aspect of the in-depth analysis of discussion concerns the use and type of humour. The participants who did not use humour on commercial broadcasts were mainly female (54.1%), and this percentage is closer to that expected on public channels (33%). Men are also overrepresented in using humour on commercial channels, accounting for 84.3% of participants who were humorous as opposed to 72.6% on public channels. In terms of the type of humour participants used and considering gender representation, the commercial channels tended to show more male dominance than the public ones, and in the particular case of slapstick, participants appearing on commercial channels using this humour were all men while women account for all participants in this category on public broadcasts. It is also significant that male participants

dominate using satire for both ownership types. The results per country show similarities between Spain and Italy and more differences in the United Kingdom, which is consistent with what has previously been revealed.

Regarding the most common use and type of humour for both genders, the results show differences in terms of ownership for male participants, who mainly used humour on commercial channels but not on public ones. Female participants tended not to use humour regardless of the ownership of the channel.

Additionally, when participants used humour, satire was more frequently used on commercial channels by both genders, although substantially more by male participants. Female participants were more likely to use humour on public broadcasts in the United Kingdom, standing out from their counterparts in other countries and from male participants, who were equally likely to use humour on both types of channels in the United Kingdom. The opposite is true of the Spanish male participants, who mainly did not use humour on public broadcasts, which is more similar to their female counterparts than to men appearing on commercial channels.

Regarding the type of humour per country, the results are too disparate to establish a pattern, with Spanish male participants using satire 40% of the time on commercial channels and not at all on public ones and British female participants using satire as commonly as irony on public channels, while male participants also used satire on both channels approximately 30% of the time.

To complete this comparative analysis, the results are compared in terms of ownership regarding how programmes introduced female and male participants. On commercial channels, female representation is higher than on public ones except for the case of being introduced as collaborators, where 90% of the participants were men. On public channels, the highest representation of women is found in the category of personal traits. The results per country are consistent with this general overview. What is more noticeable in this analysis per country is the fact that British programmes have more diversity in the introduction on commercial channels than on public ones, while Italian programmes on public broadcasts demonstrate a preference for diversity.



This appreciation is also valid when comparing the most frequent form of introduction for each gender in terms of ownership. There are no other significant differences in this regard.

In general, the most significant results regarding differences in terms of ownership indicate that the talk shows on the commercial channels used for this research project show more diversity and tend to use more humour, especially satirical comedy. Public channels are more consistent with the general results.

## 17. GENERAL CONCLUSION

Having discussed all aspects of the analysis, a general conclusion is drawn to present a representative case study that allows for the generalisability of results, which means that this project describes the phenomena of gender representation on television talk shows and that the methodology can be replicated in other case studies with a different context (Neuendorf, 2016).

Before describing conclusions and explaining how gender representation is depicted in contemporary television talk shows, it is pertinent to highlight how gender is one of the most discernible characteristics of people appearing on the screen and how the representation of participants might create meaning in terms of how gender fits into society (Barner, 1999).

Several main conclusions can be drawn from this thesis:

### 17.1. Traditional gender stereotypes

The underrepresentation of women and their portrayal of more passive roles in contemporary television talk shows reinforce traditional gender stereotypes. This also has a direct impact on the potential identification of viewers with male and female participants, which refers to the power of media as an agent of social change (W. J. Brown, 2015). Subjectivity and identification are constructed or reinforced by elements that viewers recognise in the media text they are consuming, especially in interactive formats such as talk shows (H. Wood, 2009). The results and discussion indicate that hegemonic masculinity is the most frequent portrayal of men, with men not only surpassing women numerically but also being shown in roles of dominance and greater relevance (Hines, 2012; Salter & Blodgett, 2017).

This overrepresentation and particularly the perpetuation of traditional gender stereotypes regarding the roles that men and women perform within the programme can be associated with what has previously been addressed in the theoretical framework and mainly revolves around the relevance of the host of the television talk show. When comparing results per country, the United Kingdom had higher female representation in more authority roles and roles in the discussion (such as asking or leading), which can be explained by this country being the only one with a female host. Generally, hosts of television talk

shows have previously had successful careers on stand-up comedy shows, which is a male-dominated world in which female comedians are not as easily accepted and hence not as successful (Zoglin, 2009).

This observation (a fairer gender representation found in the only country with a female host) indicates that besides generally increasing the number of female participants appearing on television talk shows, it would be of relevance for women to more frequently appear in major roles, especially that of the host, to acquire greater respect. Increasing the number of women who appear on television talk shows would make the gender representation on these programmes more similar to real demographics, in which women account for approximately half the population in the sampled countries. By increasing the number of female hosts, respect for women on television talk shows would also increase, and this measure would also challenge traditional gender stereotypes by showing women in dominant and authority roles, which would also help to change social values and attitudes towards how women fit into society.

## 17.2. Discussion dominance and the emotional public sphere

The discussion results are of particular interest in analysing the relevance of participants and their attitudes when interacting and performing their roles within the programme. The analysis of discussion also makes it possible to explicitly address public and private spheres and the separation between them, which is a specific interest and intrinsically related to feminist media studies (Cavalcante, Press & Sender, 2017).

The results regarding gender representation in the discussion are consistent with the results concerning respect. This means that female participants are portrayed in more passive roles than male participants, who are shown leading the conversation, managing and leading corporate matters and presenting other participants.

Regarding the public and private realms, the results are complex in the sense that male participants were better represented than expected in themes such as politics and corporate matters, but when analysing the most common themes for each gender, both female and male participants share recurring themes, and professional and personal themes appear as common themes in both cases.

The latter analysis emphasises the concept of the emotional public sphere (Lunt & Stenner, 2005).

Unlike previous results, this reinforcement of the emotional public sphere challenges traditional gender stereotypes. If traditional gender stereotypes in terms of the realm were to be enforced, women would mainly discuss personal themes as well as cultural ones related to celebrity and what has been devaluated as gossip, while men would address professional and political matters but not their personal lives (H. Wood, 2009).

### 17.3. The perspective of the programmes

The third conclusion that can be drawn from this specific analysis is that television talk shows introduce participants by highlighting their professional careers independent of their gender. This could indicate an effort towards gender equality. Although there was a slightly higher occurrence of female participants being introduced by highlighting personal matters, it is not significant.

Hence, the answer to the question ‘What does the programme have to say about its participants?’ is that talk shows emphasise their participants’ professional careers independent of their gender. This could mean that the programme is concerned with either the relevance of the participant within society, which is the case for celebrities, or that the programme is attempting to present the participant as an expert on the matter being discussed. This section of the analysis is of special relevance because the introduction is the only part explicitly addressed to the audience regarding the participant (Scannel, 1991).

### 17.4. Cross-national perspective

Comparison among countries shows that European countries are more similar to each other than to the United States, except when language is at the centre of analysis.

In terms of gender representation, what is most significant about these findings is that it is fairly similar among all countries, with more distance between European countries and the United States. However, when analysing conversation in general but especially in the particular case of humour, the

difference between countries is a linguistic matter rather than a territorial one, with English-speaking countries showing more similarities between each other than to countries with Latin-based languages.

Regarding gender representation, the most significant difference is that participants, especially males, use more humour and more types of humour in English-speaking countries than in Italy, Spain or France.

This is more related to the general results and English-speaking countries showing a tendency to use more humour than to gender representation. Another significant difference in terms of territory that has previously been discussed is how demographics seem to be more accurately represented in the United States than in any other country and how, despite this, the general depiction of the profile of participants is virtually the same.

#### 17.5. Differences in terms of ownership: diversity and satire

Commercial channels show a tendency towards a more diverse representation and are also more inclined to emphasise humour and satirical comedy.

In this particular case study, programmes airing on commercial channels showed more diversity in terms of gender profile (age and race) than public channels, which could mean that commercial ownership is leading this aspect of diversity and intersectionality regarding gender representation.

Besides these two aspects, there were no significant differences between ownership types and gender representation in terms of respect, introduction and other aspects, which remained practically identical throughout this sample.

#### 17.6. Potential future lines of research

By addressing all aspects of the television talk show and the representation of its participants (their explicit presence, their role, the conversations and discussions they participate in, content that the programme projects about them, tone and use of humour and reaction of the audience to this humour), this project has successfully assessed how gender is represented, especially by considering the intrinsic narrative of the television genre.

Considering all these aspects, the general conclusion that can be drawn from this research project is that television talk shows have opened a path for

improvement regarding gender representation and emphasise the emotional public sphere. However, traditional gender conventions are still being followed, especially in the humour dimension. Since humour is a key element of late-night shows, this existing difference between genders implies efforts towards effective representation.

Regarding the latter conclusion, the findings of this research reinforce key reasoning emphasised through the literature review: the talk show is a host-driven medium (Munson, 1993), and the most successful hosts come from the stand-up comedy world, which is highly dominated by men. The fact that women have traditionally been denied assertive roles and performance of humour is one of the reasons why there is only one female host in the sample. Keeping this in mind, the findings suggest that besides increasing the recognition of women within television talk shows to face and correct the proven underrepresentation (i.e., increasing the number of women who actively appear on screen), in the particular case of television talk shows, a general effort needs to be made to achieve gender equality by working towards acceptance of the idea that women are funny.

It is reasonable to think that this line of thought would result in more women being given the chance to participate in humorous roles, as well as emphasising and accepting female assertiveness, which are two key characteristics of late-night talk show hosts. If more women appeared as hosts of such programmes, they would need to demonstrate these characteristics, which would ultimately transgress traditional gender representations.

From an academic perspective, this project can be useful to encourage future research projects on comedy and women, especially in satirical or politically relevant media productions such as the television talk show in the contemporary media context. It would be interesting to assess the evolution or other aspects of the media landscape in relation to the talk show, such as how social media users react to this content. In terms of industry-related efforts that can be made, increasing the visibility of women in shows that are primarily designed to entertain (especially comedic ones) could help overcome the stereotype that seems to be most actively preventing women from becoming hosts of television talk shows. Since previous research has addressed the link between comedy

and the talk show from both theoretical and gender perspectives and this project has corroborated that humour is one of the main aspects of discrepancy in gender representation for television talk shows, supporting and increasing the number of female comedians, in general, could result in helping to achieve gender representation in comic, satirical and public-related media productions.

This research project has created possibilities for future research articulating the theoretical concepts of the television talk show and gender representation. Some possible future projects in line with this thesis could address gender representation in a wider sample considering a longitudinal analysis to research what type of evolution this genre has experienced in terms of representation. This could be done by including German programmes to create a full picture of the largest European markets and by analysing programmes across a longer period of five or ten years. This would allow for a more complete analysis of the evolution of gender representation in talk shows in Europe and the United States.

Another interesting aspect worth researching could be a deeper analysis of conversation within the television talk show. Since the genre revolves around what is being said (which is quite clear given that the word 'talk' is in its title), discourse analysis of this sample or a similar sample could be carried out to further analyse not only themes of discussion but also tone, interruptions and recurrent forms of expression and to build on academic knowledge and meaning.

It is also meaningful that late-night television talk shows are deeply charged with political content (Niven et al., 2003; Sakr, 2012; Timberg, 2002; Tucker, 1995) and yet when regarding the genre as a whole in relation to feminism, which is a social and political movement that has had a constant and relevant role in social progress in the last decades (particularly since the 1970s), academics and scholars have primarily focused on daytime television rather than the late-night format, which also has a privileged airing time occupying the prime-time or late-night timeslot as well as a high virality potential. This is not the focus of this project, but it is an interesting point of view to consider and a potential future line of research since gender representation on this type of programme contributes to its feminist discourse or lack thereof.

Finally, another proposal for future research could include social television and the social audience as an additional unit of analysis. This would allow for the acquisition of a deeper knowledge of two elements: how television talk shows use their digital communication strategy and how the social media audience reacts to this strategy in terms of gender representation. This has also been shown to be of interest for academic work since a popular line of research within the topic of television talk shows (although primarily concerning daytime television) is studying the audience. A study with this scope could ask questions such as 'Does the audience notice underrepresentation of women? Do they highlight the same traits about male and female participants? Does the underrepresentation of women also occur in the social discourse?' These questions could also be deepened by adding the process and concept of identification and how audiences express that process through social media as compared to traditional practices.

As noted above, there are still several concerns regarding gender representation to be addressed and researched. This thesis aims to establish a theoretical framework in which future projects can develop a different approach in terms of focus or methodology to contribute to feminist media studies and the particular case of the talk show. Given that feminist media studies are a field of research that is growing at a very fast pace (Curran, 2009), there is a need for a constant update to challenge assumed ideas about gender and the media landscape and the claim of new proposals and perspectives that enrich the already deep and complex field of feminist media studies.





## REFERENCES



## 18. REFERENCES

- Abbas, Nawal Fadhil. (2019). Humor in TV Talk Shows. *International Journal of English Linguistics*, 9(3). <https://doi.org/10.5539/ijel.v9n3p136>
- Abel, Angela D., & Barthel, Michael. (2013). Appropriation of Mainstream News: How Saturday Night Live Changed the Political Discussion. *Critical Studies in Media Communication*, 30(1), 1–16.
- Adriaens, Fien, & Van Bauwel, Sofie. (2014). Sex and the City: A Postfeminist Point of View? Or How Popular Culture Functions as a Channel for Feminist Discourse. *The Journal of Popular Culture*, 47(1), 174–195. <https://doi.org/10.1111/j.1540-5931.2011.00869.x>
- Ahmad, Azza M. (2002). *Gender Roles: A Content Analysis of Egyptian Television Commercials*. Oklahoma State University.
- Alkan, Nermin. (2016). New Trends in The Representation of Women in Contemporary Media Culture: A Critical Analysis of Three Women Empowering Advertising Campaigns. *Nouvelles Tendances Dans La Représentation Médiatique Des Femmes Au Sein de La Culture Contemporaine: Une Analyse Critique Des Campagnes de Publicité Pour l'autonomisation Des Femmes.*, 24, 119–143.
- Andersen, Camila Cecile. (2018). *Getting to the Root of #metoo-Through the Fourth Wave of Feminism Masters Dissertation Getting to the Root of #metoo - Through the Fourth Wave of Feminism* [University of Copenhagen]. <https://doi.org/10.13140/RG.2.2.20534.14403>
- Anderson Wagner, Kristen. (2017). “With Age Comes Wisdom”: Joan Rivers, Betty White, and the Aging Comedienne. *Feminist Media Histories*, 3(2), 141–165.
- Ang, Ien. (2008). Melodramatic Identifications: Television fiction and women’s fantasy. In C. Brunson & L. Spigel (Eds.), *Feminist Television Criticism: A Reader* (pp. 235–246). Open University Press.
- Arendt, Hannah. (1958). *The Human Condition*. University of Chicago Press.
- Arthurs, Jane. (2003). Sex and the City and Consumer Culture: Remediating

- Postfeminist Drama Sex and the City and Consumer Culture: Remediating Postfeminist Drama. *Feminist Media Studies*, 3(1).  
<https://doi.org/10.1080/1468077032000080149>
- Arthurs, Jane. (2004). *Television and Sexuality: Regulations and the Politics of Taste*. <https://doi.org/10.1177/0163443706062998>
- Attwood, Feona. (2007). Sluts and riot grrrls: Female identity and sexual agency. *Journal of Gender Studies*, 16(3), 233–247.  
<https://doi.org/10.1080/09589230701562921>
- Auverset, Lauren A., & Billings, Andrew C. (2016). Relationships Between Social TV and Enjoyment: A Content Analysis of *The Walking Dead*'s Story Sync Experience. *Social Media + Society*, 2(3), 205630511666217.  
<https://doi.org/10.1177/2056305116662170>
- Bandura, Albert. (1977). *Social Learning Theory*. General Learning Press.
- Barkin, Steve Michael. (2003). *American Television News: The Media Marketplace and the Public Interest*. M.E. Sharpe.
- Barner, Mark R. (1999). Sex-role stereotyping in FCC-mandated children's educational television. *Journal of Broadcasting & Electronic Media*, 43(4), 551–564. <https://doi.org/10.1080/08838159909364509>
- Baum, Matthew. (2017). Report on Network Sunday Morning Talk Show Content and Ratings, Comparing 1983, 1999, and 2015. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.3040912>
- Baum, Matthew A. (2005). Talking the Vote: Why Presidential Candidates Hit the Talk Show Circuit. *American Journal of Political Science*, 49(2), 213–234. <https://doi.org/10.1111/j.0092-5853.2005.t01-1-00119.x>
- Baynon, John. (2001). *Masculinities and Culture*. McGraw-Hill Education.
- BBC News. (2006, April 24). *BBC drops Davina's flop chat show*. BBC News. <http://news.bbc.co.uk/2/hi/entertainment/4939660.stm>
- Becker, Amy B., & Goldberg, Andrew B. (2017). Entertainment, Intelligent, or Hybrid Programming? An Automated Content Analysis of 12 Years of

- Political Satire Interviews. *Atlantic Journal of Communication*, 25(2), 127–137. <https://doi.org/10.1080/15456870.2017.1293670>
- Becker, Amy B., & Haller, Beth A. (2014). When Political Comedy Turns Personal: Humor Types, Audience Evaluations, and Attitudes. *Howard Journal of Communications*, 25(1), 34–55.
- Bell, Philip. (2001). Content Analysis of Visual Images. In *The Handbook of Visual Analysis* (pp. 10–34). SAGE.
- Bengtsson, Mariette. (2016). How to plan and perform a qualitative study using content analysis. *NursingPlus Open*, 2, 8–14. <https://doi.org/10.1016/J.NPLS.2016.01.001>
- Benoit, William L. (2003). *Campaign 2000: a functional analysis of presidential campaign discourse*. Rowman & Littlefield.
- Berberick, Stephanie Nicholl. (2010). The Objectification of Women in Mass Media: Female Self-Image in Misogynist Culture. *The New York Sociologist*, 5.
- Berelson, Bernard. (1971). *Content analysis in communication research*. Hafner Publishing Co.
- Berger, Arthur Asa. (1976). Anatomy of the Joke. *Journal of Communication*, 26(3), 113–115. <https://doi.org/10.1111/j.1460-2466.1976.tb01913.x>
- Bignell, J., & Fickers, A. (Eds.). (2008). *A European television history*. Wiley-Blackwell,.
- Bignell, Jonathan. (2014). Realism and Reality Formats. In L. Oullette (Ed.), *A Companion to Reality Television* (pp. 97–115). John Wiley & Son. <https://doi.org/10.1002/9781118599594>
- Birthisel, Jessica, & Martin, Jason A. (2013). “That’s What She Said”: Gender, Satire, and the American Workplace on the Sitcom *The Office*. *Journal of Communication Inquiry*, 37(1), 64–80. <https://doi.org/10.1177/0196859912474667>
- Björkin, Mats, & Gutiérrez Lozano, Juan Francisco. (2008). European Television

- Audiences: Localising the viewers. In *A European Television History*.
- Blake, Meredith. (2019, June 12). 'Late Night' makes late night look bleak for women. So we asked how bad it really is . *LA Times*.
- Bondebjerg, Ib, Goban-Klas, Tomasz, Hilmes, Michele, Mustata, Dana, Strandgaard-Jensen, Helle, Veyrat-Masson, Isabelle, & Vollberg, Susanne. (2008). American Television: Point of Reference or European Nightmare? In J. Bignell & A. Fickers (Eds.), *A European Television History* (pp. 154–183).
- Boon, Kevin Alexander. (2005). Heroes, Metanarratives, and the Paradox of Masculinity in Contemporary Western Culture. *The Journal of Men's Studies*, 13(3), 301–312.
- Bost, Gwendolyn Logan. (2014). *Gender, Humor and Quality of Life in Workplace Sitcoms: A Content Analysis Examining Agency in Post-Recession Situation Comedies*.
- Braithwaite, Ann. (2002). The personal, the political, third-wave and postfeminisms. *Feminist Theory*, 3(3), 335–344.
- Bresnahan, Krystal. (2009). To Make a Nation Laugh: The Framing of Governor Sarah Palin through the Satire of Saturday Night Live. *Conference Papers - National Communication Association*, 1.
- Brooks, Ann. (1997). *Postfeminisms: Feminism, Cultural Theory, and Cultural Forms*. Routledge.
- Brooks, Dwight E., & Hébert, Lisa P. (2006). Gender, Race, and Media Representation. In B. J. Dow & J. T. Wood (Eds.), *The SAGE Handbook of Gender and Communication* (pp. 297–318). Sage Publicatios.
- Brown, Jeffrey A. (1999). Comic Book Masculinity and the New Black Superhero. *African American Review*, 33(1), 25.  
<https://doi.org/10.2307/2901299>
- Brown, Jeffrey A. (2016). Quarterly Review of Film and Video The Superhero Film Parody and Hegemonic Masculinity. *Quarterly Review of Film and Video*, 33(2), 131–150. <https://doi.org/10.1080/10509208.2015.1094361>

- Brown, William J. (2015). Examining Four Processes of Audience Involvement With Media Personae: Transportation, Parasocial Interaction, Identification, and Worship. *Communication Theory (1050-3293)*, 25(3), 259–283.
- Brunsdon, Charlotte. (2002). *The role of soap opera in the development of feminist television scholarship*. 59–75.  
<https://doi.org/10.4324/9780203131855-7>
- Brunsdon, Charlotte, & Spigel, Lynn. (2008). *Feminist Television Criticism: A Reader*. Open University Press.
- Bucciferro, Claudia. (2012). Chilean Women in Changing Times: Media Images and Social Understandings. In K. Ross (Ed.), *The Handbook of Gender, Sex, and Media* (pp. 20–34).
- Bucksbaum, Sydney. (2019, September 13). *A Little Late With Lilly Singh sets Mindy Kaling as first guest, early premiere time*. Entertainment Weekly.  
<https://ew.com/tv/2019/09/13/a-little-late-with-lilly-singh-mindy-kaling-first-guest-early-premiere-time/>
- Buijzen, Moniek, & Valkenburg, Patti M. (2004). Developing a Typology of Humor in Audiovisual Media. *Media Psychology*, 6, 147–167.  
[https://doi.org/10.1207/s1532785xmep0602\\_2](https://doi.org/10.1207/s1532785xmep0602_2)
- Buschow, Christopher, Schneider, Beate, & Ueberheide, Simon. (2014). Tweeting Television: Exploring Communication Activities on Twitter While Watching TV. *Communications*, 39(2). <https://doi.org/10.1515/commun-2014-0009>
- Butler, Judith. (1990). *Gender Trouble*.
- Butler, Judith P. (2007). *El género en disputa: el feminismo y la subversión de la identidad*. Paidós.
- Caldeira, Sofia P., & De Ridder, Sander. (2017). Representing diverse femininities on Instagram: A case study of the body-positive @effyourbeautystandards Instagram account. *Catalan Journal of Communication & Cultural Studies*, 9(2), 321–337.  
[https://doi.org/10.1386/cjcs.9.2.321\\_1](https://doi.org/10.1386/cjcs.9.2.321_1)



- Capecchi, Saveria. (2014). Methodological Problems in Gender and Media Research. *Qual Quant*, 48, 837–844. <https://doi.org/10.1007/s11135-012-9805-1>
- Carpentier, Nico. (2014). Reality Television's Construction of Ordinary People: Class-Based and Nonelitist Articulations of Ordinary People and Their Discursive Affordances. In *A Companion to Reality Television* (pp. 345–366).
- Carpignano, Paolo, Andersen, Robin, Aronowitz, Stanley, & Difazio, William. (1990). *Chatter in the Age of Electronic Reproduction: Talk Television and the "Public Mind"* (Vol. 26, Issue 25).
- Carson, Candace Camillia. (2011). *Race and Gender Stereotypes: A Content Analysis of Magazine Advertising*. Pennsylvania State University.
- Cassidy, Marsha Francis. (2005). *What Women Watched: Daytime Television in the 1950s*. University of Texas Press.
- Cassidy, Marsha Francis. (2008). Sob Stories, Merriment, and Surprises. The 1950s audience participation show on network television and women's daytime reception. In C. Brunson & L. Spigel (Eds.), *Feminist Television Criticism: A Reader* (pp. 320–339). Open University Press.
- Cavalcante, Andre, Press, Andrea, & Sender, Katherine. (2017). *Feminist Media Studies Feminist reception studies in a post-audience age: returning to audiences and everyday life*. <https://doi.org/10.1080/14680777.2017.1261822>
- Chao, Wan-Ping. (2005). *Gender-role Portrayal's in Taiwan's Television Commercials: A Content Analysis of Times Advertising Awards Winners*. University of Florida.
- Cheema, Munira. (2018). Talk Shows in Pakistan TV Culture: Engaging Women as Cultural Citizens. *Feminist Encounters: A Journal of Critical Studies in Culture and Politics*, 2(1).
- Cheng, Cliff. (1999). Marginalized Masculinities and Hegemonic Masculinity: An Introduction. In *The Journal of Men's Studies* (Vol. 7, Issue 3).

- Chodorow, Nancy J. (1999). *The Reproduction of Mothering: Psychoanalysis and the Sociology of*. University of California Press.
- Christie, Ian. (2012). Wakening France: Observations on Télématin. *Critical Studies in Television*, 7(2).
- Cochrane, K. (2013). *All the Rebel Women: The rise of the fourth wave of feminism*. Guardian Books.
- Cohen, Jonathan. (2001). Defining Identification: A Theoretical Look at the Identification of Audiences With Media Characters. *Mass, Communication & Society*, 4(3), 245–264. [https://doi.org/10.1207/S15327825MCS0403\\_01](https://doi.org/10.1207/S15327825MCS0403_01)
- Colbert, Stephen. (2015). *Stephen Colbert Shares Why He Thinks Women Should Be in Charge of Everything*. Glamour. <https://www.glamour.com/story/stephen-colbert-shares-why-he-thinks-women-should-be-in-charge-of-everything>
- Colbert, The Late Show with Stephen. (2019). *How Emma Thompson Prepared For "Late Night."* YouTube.
- Colletta, Lisa. (2009). Political Satire and Postmodern Irony in the Age of Stephen Colbert and Jon Stewart. *The Journal of Popular Culture*, 42(5), 856–874.
- Coltrane, Scott, & Adams, Michele. (1997). Work–Family Imagery and Gender Stereotypes: Television and the Reproduction of Difference. *Journal of Vocational Behaviour*, 50, 323–347.
- Connell, R. W. (1987). *Gender and power: society, the person, and sexual politics*.
- Connell, R. W., & Messerschmidt, James W. (2005). Hegemonic Masculinity. *Gender & Society*, 19(6), 829–859. <https://doi.org/10.1177/0891243205278639>
- Conroy, Meredith. (2015). *Masculinity, Media, and the American Presidency*. Palgrave Macmillan.
- Cook, Pam. (1982). Masculinity in crisis? *Screen*, 23(3–4), 39–46.

- Cooper, Brenda. (2016). *Chick Flicks; as Feminist Texts: The Appropriation of the Male Gaze in Thelma & Louise*.  
<https://doi.org/10.1080/07491409.2000.11735771>
- Coulaud, François. (2016, November 9). *L'instant culte : Bas les masques l'émission où Mireille Dumas confessait les gens*. Telestar.  
<https://www.telestar.fr/actu-tv/l-instant-culte-bas-les-masques-l-emission-ou-mireille-dumas-confessait-les-gens-photos-247297>
- Cragin, Becca. (2010). Beyond the Feminine: Intersectionality and Hybridity in Talk Shows. *Women's Studies in Communication*, 33(2), 154–172.  
<https://doi.org/10.1080/07491409.2010.507585>
- Cress, Stacy L., & Rapert, Kevin D. (1996). Talk Show Viewing Motives: Does Gender Make a Difference? *Annual Meeting of the Speech Communication Association*.
- Curran, James. (2009). Narratives of Media History Revisited. In M. Bailey (Ed.), *Narrating Media History*. Routledge.
- Daalmans, Serena, Kleemans, Mariska, & Sadza, Anne. (2017). Gender Representation on Gender-Targeted Television Channels: A Comparison of Female- and Male-Targeted TV Channels in the Netherlands. *Sex Roles*, 77(5), 366–378. <https://doi.org/10.1007/s11199-016-0727-6>
- Danesi, Marcel. (2016). *Concise Dictionary of Popular Culture*.
- Davis, Cynthia. (1999). Be(a)ring It All: Talking About Sex and Self on Television Talk Shows. In I. Gammel (Ed.), *Confessional politics : women's sexual self-representations in life writing and popular media*. Southern Illinois University Press.
- Deans, Jason. (2006, September 26). O'Grady's comeback flattens Sharon Osbourne. *The Guardian*.
- Deller, Ruth. (2011). Twittering On: Audience Research and Participation Using Twitter. *Participations*, 8(1).
- Deming, Robert H. (1992). Kate and Allie: "New Women" and the Audience's Television Archive. In L. Spigel & D. Mann (Eds.), *Private screenings:*

- Television and the female consumer* (p. 293). University of Minnesota Press.
- Dill, K. E. (2013). *The Oxford Handbook of Media Psychology*. OUP USA.
- Dow, Bonnie J. (1996). *Prime-time feminism: television, media culture, and the women's movement since 1970*. University of Pennsylvania Press.
- Dykes, Ashli Leeann. (2011). *Situation comedies and the single woman on television*. Louisiana State University.
- Ekström, Mats, & Tolson, Andrew. (2013). *Media talk and political elections in Europe and America*. Palgrave Macmillan.
- Elasmar, Michael, Hasegawa, Kazumi, & Brain, Mary. (1999). The Portrayal of Women in U.S. Prime Time Television. *Journal of Broadcasting & Electronic Media/ WINTER*.
- Elliott, Carolyn. (1980). The "Superwoman" Phenomenon. *Women's Studies Quarterly*.
- Ellithorpe, Morgan E., & Bleakley, Amy. (2016). Wanting to See People Like Me? Racial and Gender Diversity in Popular Adolescent Television. *Journal Of Youth And Adolescence*, 45(7), 1426–1437.  
<https://doi.org/10.1007/s10964-016-0415-4>
- Esralew, Sarah, & Young, DannagalGoldthwaite. (2012). The Influence of Parodies on Mental Models: Exploring the Tina Fey–Sarah Palin Phenomenon. *Communication Quarterly*, 60(3), 338–352.
- Evans, Adrienne, Riley, Sarah, & Shankar, Avi. (2010). Technologies of sexiness: Theorizing women's engagement in the sexualization of culture. *Feminism and Psychology*, 20(1), 114–131.  
<https://doi.org/10.1177/0959353509351854>
- Evans, Elizabeth, & Chamberlain, Prudence. (2015). Critical Waves: Exploring Feminist Identity, Discourse and Praxis in Western Feminism. *Social Movement Studies*, 14(4), 396–409.  
<https://doi.org/10.1080/14742837.2014.964199>

- Fallis, A. .. (2013). Women and Girls as Subjects of Media's Attention and Advertisement Campaigns: The Situation in Europe, Best Practices and Legislations. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699. <https://doi.org/10.1017/CBO9781107415324.004>
- Fallon, Marianne. (2016). Writing up Quantitative Research in the Social and Behavioral Sciences. In *感染症誌* (Vol. 91).
- Fausto-Sterling, Anne. (2000). *Sexing the body : gender politics and the construction of sexuality*. Basic Books.
- Feasey, Rebecca. (2008). *Masculinity and popular television*. Edinburgh University Press.
- Feldman, Lauren, & Chattoo, Caty Borum. (2019). *Mass Communication and Society Comedy as a Route to Social Change: The Effects of Satire and News on Persuasion about Syrian Refugees*. <https://doi.org/10.1080/15205436.2018.1545035>
- Feldman, Lauren, & Goldthwaite Young, Dannagal. (2008). Late-Night Comedy as a Gateway to Traditional News: An Analysis of Time Trends in News Attention Among Late-Night Comedy Viewers During the 2004 Presidential Primaries. *Political Communication*, 25(4), 401–422. <https://doi.org/10.1080/10584600802427013>
- Ferguson, Kathy E. (2017). *Feminist Theory Today*. <https://doi.org/10.1146/annurev-polisci-052715>
- Ferriss, Suzanne. (2014). Chick Non-Fic. *Feminist Media Studies*, 14(2), 206–221. <https://doi.org/10.1080/14680777.2014.887811>
- Fey, Tina. (2011). *Bossypants*. Little, Brown and Company.
- Fitzgerald, Richard. (2012). Categories, norms and inferences: Generating entertainment in a daytime talk show. *Discourse, Context & Media*, 1, 151–159. <https://doi.org/10.1016/j.dcm.2012.06.004>
- Fouts, Gregory, & Burggraf, Kimberley. (2000). Television Situation Comedies: Female Weight, Male Negative Comments, and Audience Reactions. *Sex Roles*, 42(9/10), 925–932. <https://doi.org/10.1023/A:1007054618340>

- Frank, Robert H. (2007, June 7). Despite the Dumb Jokes, Stereotypes May Reflect Some Smart Choices . *The New York Times*.
- Fraser, Nancy. (2013). *The Fortunes of Feminism: From State-Managed Capitalism to Neoliberal Crisis*.
- Full Frontal With Samantha Bee. (2015, November 23). *Sam Bee Joins the Late Night Sausage Party* .
- Galán Fajardo, Elena. (2003). *Análisis cultural, mujer y representación televisiva*. 223.
- Galán Fajardo, Elena. (2007). Construcción de género y ficción televisiva en España. *Comunicar*, 15(28), 229–236.
- Gamman, L., & Marshment, M. (Eds.). (1988). *The Female gaze : women as viewers of popular culture*. Women's Press.
- Gamson, Joshua. (1999). Taking the Talk Show Challenge: Television, Emotion, and Public Spheres. *Constellations*, 6(2), 190–205.  
<https://doi.org/10.1111/1467-8675.00135>
- Ganahl, Dennis J., Prinsen, Thomas J., & Netzley, Sara Baker. (2003). A Content Analysis of Prime Time Commercials: A Contextual Framework of Gender Representation. *Sex Roles*, 49(9/10), 545–551.  
<https://doi.org/10.1023/A:1025893025658>
- Ganatra, Nisha. (2019). *Late Night*.
- García-Muñoz, Núria, Fedele, Maddalena, & Gómez-Díaz, Xiana. (2012). The occupational roles of television fiction characters in Spain: distinguishing traits in gender representation. *Comunicación y Sociedad*, XXV(1), 349–366.
- García-Muñoz, Núria, & Larrègola, Gemma. (2010). La TDT en Europa Modelos de programación. *TELOS Cuadernos de Comunicación e Innovación*, 84, 65–72.
- Genz, Stéphanie, & Brabon, Benjamin A. (2009). *Postfeminism : cultural texts and theories*. Edinburgh University Press.

- Genzer, Melissa S. (2012). *How Late-night Talk Shows Utilize Social Media* (Issue August). Drexel University.
- Gerbner, George, Gross, Larry, Morgan, Michael, & Signorielli, Nancy. (1986). Living with Television: The Dynamics of the Cultivation Process. In J. Bryant & D. Zillmann (Eds.), *Perspectives on Media Effects* (pp. 17–40). Lawrence Erlbaum Associates.
- Gerbner, George, Holsti, Ole R., Krippendorff, Klaus, Paisley, William J., Stone, Philip J., Stonc, Philip J., Dunphy, Dexter C., & Smith, Marshall S. (1969). Toward “Cultural Indicators”: The Analysis of Mass Mediated Public Message Systems. *AV Communication Review*, 17(2), 137–148.
- Gibs, Jon. (2008). The New Screen for Video. In D. Gerbarg (Ed.), *Television Goes Digital* (pp. 11–29). Springer.
- Gilbert, Joanne R. (1997). Performing marginality: Comedy, identity, and cultural critique. *Text and Performance Quarterly*, 17(4), 317–330. <https://doi.org/10.1080/10462939709366196>
- Gill, Rosalind. (2007a). *Gender and the media*. Polity,.
- Gill, Rosalind. (2007b). Postfeminist Media Culture: Elements of a Sensibility. *European Journal of Cultural Studies*, 10(2), 147–166. <https://doi.org/10.1177/1367549407075898>
- Goldthwaite Young, Dannagal. (2006). Late-Night Comedy and the Saliency of the Candidates’ Caricatured Traits in the 2000 Election. *Mass Communication and Society*, 9(3), 339–366. [https://doi.org/10.1207/s15327825mcs0903\\_5](https://doi.org/10.1207/s15327825mcs0903_5)
- Goldthwaite Young, Dannagal. (2008). The Privileged Role of the Late-Night Joke: Exploring Humor’s Role in Disrupting Argument Scrutiny. *Media Psychology*, 11(1), 119–142. <https://doi.org/10.1080/15213260701837073>
- Gomery, Douglas. (2008). *A history of broadcasting in the United States*. Blackwell Publishing.
- Gómez Díaz, Xiana. (2012). *Contenidos musicales en programación televisiva cultural. Un análisis de la representación del género en BBC, PBS y RTVE*.

Universitat Autònoma de Barcelona.

- Grashin, M. (2017). *Women's Libation!: Cocktails to Celebrate a Woman's Right to Booze*. Penguin Publishing Group.
- Gray, F. B. (1994). *Women and Laughter*. University Press of Virginia.
- Greenberg, Bradley S., Sherry, John L., Busselle, Rick W., Hnilo, Lynn Rampoldi, & Smith, Sandi W. (1997). Daytime television talk shows - guests, content and interactions. *Journal of Broadcasting & Electronic Media*, 41(3), 412–426. <https://doi.org/10.1080/08838159709364416>
- Greenfeld, Karl Taro. (2011, November 28). The Anti Oprah. *TIME Magazine*.
- Grindstaff, Laura. (2002). *The money shot : trash, class, and the making of TV talk shows*. University of Chicago Press.
- Haarman, Louann. (2001). Chapter 2. In A. Tolson (Ed.), *Television Talk Shows: Discourse, Performance, Spectacle*.
- Habermas, Jürgen. (1989). *The Structural Transformation of the Public Sphere*. Massachusetts Institute of Technology.
- Haggins, Bambi. (2017). Moms Mabley and Wanda Sykes: "I'ma Be Me." In L. Mizejewsky & V. Sturtevant (Eds.), *Histerical!: Women in American Comedy* (pp. 207–233). Univeristy of Texas Press.
- Hall, Stuart. (1997). *Representation. Cultural Representation and Signifying Practices*. Sage Publications.
- Hansen, Karen V. (1987). Feminist Conceptions of Public and Private: A Critical Analysis. *Berkeley Journal of Sociology*, 32, 105–128.
- Hesse-Biber, S N, & Leavy, P. (2010). *The Practice of Qualitative Research*. SAGE Publications.
- Hesse-Biber, Sharlene Nagy, & Leavy, Patricia. (2011). *The practice of qualitative research*. SAGE.
- Hetsroni, Amir, & Lowenstein, Hila. (2014). Is She an Expert or Just a Woman? Gender Differences in the Presentation of Experts in TV Talk Shows. *Sex Roles*, 70, 376–386. <https://doi.org/10.1007/s11199-014-0370-z>



- Heywood, L., & Drake, J. (1997). *Third Wave Agenda: Being Feminist, Doing Feminism*. University of Minnesota Press.
- Hilmes, Michelle. (2010). *Only Connect: A Cultural History of Broadcasting in the United States* (3rd ed.).
- Hines, Claire. (2012). Brave New World: The New Q, Masculinity, and the Craig Era Bond Films. *Journal of Popular Film and Television*, 46(1), 46–55.  
<https://doi.org/10.1080/01956051.2018.1423209>
- Holladay, John Nicholas. (2010). *Portrayals of Power: A Content Analysis of Gender Dominance in Magazine Advertisements*. Western Kentucky University.
- Hollander, Barry A. (2010). *Late-Night Learning: Do Entertainment Programs Increase Political Campaign Knowledge for Young Viewers?*  
[https://doi.org/10.1207/s15506878jobem4904\\_3](https://doi.org/10.1207/s15506878jobem4904_3)
- Holt, Douglas B., & Thompson, Craig J. (2004). Man-of-Action Heroes: The Pursuit of Heroic Masculinity in Everyday Consumption. *Journal of Consumer Research Inc.*, 31.
- Hopkins, Nick, & Greenwood, Ronni Michelle. (2013). Hijab, visibility and the performance of identity. *European Journal of Social Psychology*, 43(5), 438–447. <https://doi.org/10.1002/ejsp.1955>
- Horowitz, Susan. (1997). *Queens of comedy : Lucille Ball, Phyllis Diller, Carol Burnett, Joan Rivers, and the new generation of funny women*. Gordon and Breach.
- Hunt, Stacey Wilson, & O'Connell, Michael. (2015). *Lena Dunham, Amy Schumer and Comedy Actress A-List in Raunchy, R-Rated Roundtable*. The Hollywood Reporter. <http://www.hollywoodreporter.com/features/lena-dunham-amy-schumer-comedy-797861>
- Ilie, C. (2006). Talk Shows. In Keith Brown (Ed.), *Encyclopedia of Language & Linguistics, Second Edition* (pp. 489–494). Elsevier.  
<https://doi.org/10.1016/B0-08-044854-2/00357-6>
- Ilie, Cornelia. (2001). Semi-institutional discourse: The case of talk shows.

*Journal of Pragmatics*, 33(2), 209–254. [https://doi.org/10.1016/S0378-2166\(99\)00133-2](https://doi.org/10.1016/S0378-2166(99)00133-2)

Jacobs, Laura, Claes, Ellen, & Hooghe, Marc. (2015). The Occupational Roles of Women and Ethnic Minorities on Primetime Television in Belgium: An Analysis of Occupational Status Measurements. *Mass Communication and Society*, 18(4), 498–521. <https://doi.org/10.1080/15205436.2014.1001908>

Jenkins, Henry. (1992). Textual Poachers: Television Fans and Participatory Culture. In *Public Relations Review* (Vol. 19, Issue 3). [https://doi.org/10.1016/0363-8111\(93\)90051-d](https://doi.org/10.1016/0363-8111(93)90051-d)

Jones, Ian. (2004). *Morning glory: A history of British breakfast television*. Kelly.

Jones, Jeffrey P. (2005). Beyond Genre: Cable's Impact on the Talk Show. In *Thinking Outside the Box: A Contemporary Television Genre Reader* (pp. 156–178).

Jones, Jeffrey P. (2009). I Want My Talk TV: Network Talk Shows in a Digital Universe. In A. D. Lotz (Ed.), *Beyond Prime Time: Television Programming in the Post-Network Era* (pp. 14–35).

Jones, Jessica. (2018). *Achieving greater diversity in broadcasting - special focus on gender; Benefits and best practice approaches*.

Kaler, Anne K. (1990). Golden Girls: Feminine Archetypal Patterns of the Complete Woman. *The Journal of Popular Culture*, XXIV(3), 49–60. [https://doi.org/10.1111/j.0022-3840.1990.2403\\_49.x](https://doi.org/10.1111/j.0022-3840.1990.2403_49.x)

Kalviknes Bore, I. L. (2010). (Un)funny women: TV comedy audiences and the gendering of humour. *European Journal of Cultural Studies*, 13(2), 139–154. <https://doi.org/10.1177/1367549409352272>

Kamp, David. (2015). *Host-to-Host Sensation*. Vanity Fair. <http://www.vanityfair.com/hollywood/2015/09/late-night-tv-colbert-fallon-kimmel>

Karpe, Ari. (2009, January 3). Black and Gay Like Me. *Advocate*, 1024.

Karsay, Kathrin, Matthes, Jörg, Platzer, Phillip, & Plinke, Myrna. (2018).

Adopting the Objectifying Gaze: Exposure to Sexually Objectifying Music Videos and Subsequent Gazing Behavior. *Media Psychology*, 21(1), 27–49. <https://doi.org/10.1080/15213269.2017.1378110>

Kawa, Katie. (2018). *Television: The Small Box That Changed The World*. Lucent Press.

Kay, Jilly. (2015). *Gender, Feminism and Talk on British Television, 1970-1990*. De Monfort University.

Kelan, Elisabeth. (2008). Gender, risk and employment insecurity: The masculine breadwinner subtext. *Human Relations*, 61(9), 1171–1202. <https://doi.org/10.1177/0018726708094909>

Kinser, Amber E. (2004). Negotiating Spaces for/through Third-Wave Feminism. *NWSA Journal*, 16(3), 124–153.

Kotthoff, Helga. (2000). Gender and joking: On the complexities of women's image politics in humorous narratives. *Journal of Pragmatics*, 32, 55–80.

Kotthoff, Helga. (2006). Gender and humor: The state of the art. *Journal of Pragmatics*, 4(25), 4–25. <https://doi.org/10.1016/j.pragma.2005.06.003>

Kramarae, C., & Spender, D. (2004). *Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge*. Taylor & Francis.

Kuhn, Annette. (2008). Women's Genres: Melodrama, Soap Opera, and Theory. In *Television Criticism: A Reader* (pp. 225–246). Open University Press.

Kumari, Archana, & Joshi, Himani. (2015). Gender Stereotyped Portrayal of Women in the Media: Perception and Impact on Adolescent. *IOSR Journal Of Humanities And Social Science Ver. II*, 20(4), 44–52. <https://doi.org/10.9790/0837-20424452>

Kurtz, Hilda E. (2007). Gender, Place & Culture A Journal of Feminist Geography Gender and Environmental Justice in Louisiana: Blurring the boundaries of public and private spheres. *Gender, Place & Culture*, 14(4), 409–426. <https://doi.org/10.1080/09663690701439710>

- Lacey, Nick. (1998). *Image and representation: Key concepts in media studies*. St. Martin's Press.
- Larris, Rachel Joy. (2005). *The Daily Show Effect: Humor, News, Knowledge and Viewers*.
- Lauzen, Martha M. (2019). *Women On Screen and Behind the Scenes in Television*.
- Leng, Lee Cher, Yao, Chen, & Leng, Tan Gek. (2013). Silence and face-work in two chinese TV talk shows. *Discourse, Context & Media*, 2, 52–74. <https://doi.org/10.1016/j.dcm.2013.01.002>
- Lester, Paul Martin., & Ross, Susan Dente. (2003). *Images that injure : pictorial stereotypes in the media*. Praeger.
- Lewis, Philip. (2016). *Why Are There So Few Female Late-Night Hosts?* Mic. <https://mic.com/articles/137160/why-are-there-so-few-female-late-night-hosts#.MvRfGsVRX>
- Lily Allen's new TV show "an embarrassment." (2011, March 15). *The Telegraph*.
- Lin, Jih-Hsuan. (2013). Identification Matters: A Moderated Mediation Model of Media Interactivity, Character Identification, and Video Game Violence on Aggression. *Journal of Communication*, 63(4), 682–702.
- Linn, Travis. (2003). Media Methods that Lead to Stereotypes. In *Images that injure: pictorial stereotypes in the media* (pp. 23–28). Praeger.
- Lippmann, W. (1965). *Public Opinion*. Free Press.
- Livingstone, Sonia, & Lunt, Peter. (1994). *Talk on television*. <https://doi.org/10.4324/9780203310243>
- Livingstone, Sonia M., & Lunt, Peter K. (1994). *Talk on television : audience participation and public debate*. Routledge.
- Loeb, Laura. (2015). The Celebrity Talk Show: Norms and Practices. *Discourse, Context and Media*, 10, 27–35. <https://doi.org/10.1016/j.dcm.2015.05.009>
- Loeb, Laura. (2017). Politicians on Celebrity Talk Shows. *Discourse, Context &*

- Media*, 20, 146–156. <https://doi.org/10.1016/j.dcm.2017.08.006>
- Looft, Ruxandra. (2017). #Girlgaze: Photography, Fourth Wave Feminism, and Social Media Advocacy. *Continuum*, 31(6), 892–902. <https://doi.org/10.1080/10304312.2017.1370539>
- López Díez, Pilar. (2001). *Representación de género en los informativos de radio y televisión*.
- Lotz, Amanda D. (2001). Postfeminist Television Criticism: Rehabilitating Critical Terms and Identifying Postfeminist Attributes. *Feminist Media Studies*, 1(1), 105–121. <https://doi.org/10.1080/14680770120042891>
- Lowe Morna, Colleen. (2002). Promoting Gender Equality in and through the Media: A Southern African Case Study. *EGM/MEDIA/2002/EP.5*, November.
- Lunt, Peter. (2014). Reality Television, Public Service, and Public Life: A Critical Theory Perspective. In L. Oullette (Ed.), *A Companion to Reality Television* (pp. 501–515). John Wiley & Son. <https://doi.org/10.1002/9781118599594>
- Lunt, Peter, & Stenner, Paul. (2005). The Jerry Springer Show as an emotional public sphere. *Media, Culture & Society*, 27(1), 163–4437. <https://doi.org/10.1177/0163443705049058>
- Mackinnon, Kenneth. (2003). *Representing men: Maleness and masculinity in the media*. Arnold.
- Maharajh, Divya. (2013). *Feminine Experience Media Education and Gender Representation*.
- Malamuth, Neil M., & Briere, John. (1986). Sexual Violence in the Media: Indirect Effects on Aggression Against Women. In *Journal of Social Issues* (Vol. 42, Issue 3).
- Malamuth, Neil M., & Check, James V. .. (1981). The effects of mass media exposure on acceptance of violence against women: A field experiment. *Journal of Research in Personality*, 15(4), 436–446. [https://doi.org/10.1016/0092-6566\(81\)90040-4](https://doi.org/10.1016/0092-6566(81)90040-4)

- Malin, Brenton J. (2005). *American masculinity under Clinton: Popular media and the nineties &quot;crisis of masculinity&quot;*; Peter Lang.
- Mankekar, Purnima. (2008). National texts and gendered lives: an ethnography of television viewers in a North Indian city. In *Television Criticism: A Reader*. <https://doi.org/10.1525/ae.1993.20.3.02a00050>
- Marshall, Lisa Marie. (2007). "I'll be there for you" if you are just like me: an analysis of hegemonic social structures in "Friends." Bowling Green State University.
- Martinez-Sheperd, Ivonne. (2006). *Portrayals of Women in Prime Time Reality TV Programs*. Iowa State University.
- Masciarotte, Gloria-Jean. (2004). C'mon, Girl: Oprah Winfrey and the Discourse of Feminine Talk. In *Stars: The Film Reader*. Routledge.
- Matthes, Jörg, Prieler, Michael, & Adam, Karoline. (2016). Gender-Role Portrayals in Television Advertising Across the Globe. *Sex Roles*, 75, 314–327. <https://doi.org/10.1007/s11199-016-0617-y>
- McRobbie, Angela. (2009). *The Aftermath of Feminism: Gender, Culture and Social Change*.
- McRobbie, Angela. (2014). Post-feminism and Popular Culture. *Feminist Media Studies*, 4(3), 255–264. <https://doi.org/10.1080/1468077042000309937>
- Mendes, Kaitlynn, & Carter, Cynthia. (2008). Feminist and Gender Media Studies: A Critical Overview. *Sociology Compass*, 2(6), 1701–1718. <https://doi.org/10.1111/j.1751-9020.2008.00158.x>
- Mendes, Kaitlynn, Ringrose, Jessica, & Keller, Jessalynn. (2018). #MeToo and the promise and pitfalls of challenging rape culture through digital feminist activism. *European Journal of Women's Studies*, 25(2), 236–246. <https://doi.org/10.1177/1350506818765318>
- Merrigan, Gerianne, & Huston, Carole Logan. (2009). *Communication Research Methods*. Oxford University Press.
- Messerschmidt, James W. (2018). *Hegemonic masculinity : formulation,*

- reformulation, and amplification*. Rowman & Littlefield.
- Mills, Brett. (2005). *Television sitcom*. British Film Institute,.
- Mintz, Lawrence E. (2008). Humor and popular culture. In V. Raskin (Ed.), *The Primer of Humor Research* (pp. 281–302). Mouton de Gruyter.
- Mittell, Jason. (2003). Audiences Talking Genre: Television Talk Shows and Cultural Hierarchies. *Journal of Popular Film and Television*, 31(1), 36–46.  
<https://doi.org/10.1080/01956050309602867>
- Mittell, Jason. (2004). *Genre and television: From Cop Shows To Cartoons in American Culture*. Routledge.
- Mizejewski, Linda. (2014). *Pretty/funny : women comedians and body politics*.
- Mock, Roberta. (2019). Ageing, Temporality and Performance: Joan Rivers' body of work. *Performance Research*, 24(3), 144–152.  
<https://doi.org/10.1080/13528165.2019.1579022>
- Moe, Hallvard, Poell, Thomas, & van Dijck, José. (2016). Rearticulating Audience Engagement. *Television & New Media*, 17(2), 99–107.  
<https://doi.org/10.1177/1527476415616194>
- Monclús, Belén. (2011). *Evolución de los noticiarios de prime time de las cadenas generalistas españolas. Formato y Contenidos*. Universitat Autònoma de Barcelona.
- Money, John. (1986). *Lovemaps: clinical concepts of sexual/erotic health and pathology, paraphilia, and gender transposition of childhood, adolescence, and maturity*. Irvington.
- Moseley, Rachel, & Read, Jacinda. (2002). "Having it All": Popular Television (Post-)Feminism. *Feminist Media Studies*, 2(2), 231–249.  
<https://doi.org/10.1080/14680770220150881>
- Motro, Joanna, & Vanneman, Reeve. (2015). The 1990s shift in the media portrayal of working mothers. *Sociological Forum*, 30(4), 1017–1037.  
<https://doi.org/10.1111/socf.12206>
- Mulvey, Laura. (1975). Visual Pleasure and Narrative Cinema. *Screen*, 16(3),

6–18.

Munro, Ealasaid. (2013). Feminism: A Fourth Wave? *Political Insight*, 4(2), 22–25. <https://doi.org/10.1111/2041-9066.12021>

Munson, Wayne. (1993). *All Talk: the talkshow in media culture*. Temple University Press.

Murdock, Graham. (1990). 'Television and Citizenship: In Defence of Public Broadcasting. In A. Tomlinson (Ed.), *Consumption, identity, and style : marketing, meanings, and the packaging of pleasure* (pp. 54–70). Routledge.

Murray, Susan. (2005). *Hitch Your Antenna To The Stars: Early Television and Broadcast Stardom*. Routledge.

Navarro-Beltrá, Marián, & Llaguno, Marta Martín. (2012). A systematic review of gender and advertising studies. *Catalan Journal of Communication & Cultural Studies*, 4(2), 171–183. [https://doi.org/10.1386/cjcs.4.2.171\\_1](https://doi.org/10.1386/cjcs.4.2.171_1)

Neuendorf, Kimberly A. (2002). *The Content Analysis Guidebook*. [https://doi.org/Doi 10.2747/0020-6814.44.11.1017](https://doi.org/Doi%2010.2747/0020-6814.44.11.1017)

Neuendorf, Kimberly A. (2016). *The Content Analysis Guidebook*. SAGE Publications.

Newcomb, Horace. (2014). *Encyclopedia of television*. Routledge.

Ng, Eve. (2013). A “Post-Gay” Era? Media Gaystreaming, Homonormativity, and the Politics of LGBT Integration. *Communication, Culture & Critique*, 6(2), 258–283. <https://doi.org/10.1111/cccr.12013>

Ngozi Adichie, Chimamanda. (2012). *We Should All Be Feminists*. TEDxEuston. [https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_we\\_should\\_all\\_be\\_feminists/up-next?language=en](https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists/up-next?language=en)

Niven, David, Lichter, S. Robert, & Amundson, Daniel. (2003). The Political Content of Late Night Comedy. *Harvard International Journal of Press/Politics*, 8(3), 118–133. <https://doi.org/10.1177/1081180X03008003007>



- Ogletree, Shirley M., Williams, Sue W., Raffeid, Paul, Mason, Bradley, & Fricke, Kris. (1990). Female Attractiveness and Eating Disorders: Do Children's Television Commercials Play a Role? In *Sex Roles* (Vol. 22, Issue 11).
- Ortells Badenes, Sara. (2011). *Información política e infoentretenimiento en televisión: visiones contrapuestas de un problema complejo*.
- Padovani, Claudia. (2018). *Media gender equality regimes*.
- Parikka, Tuija. (2015). *Globalization, gender, and media: formations of the sexual and violence in understanding globalization*. Lexington Books.
- Parkin, Michael. (2010). Taking Late Night Comedy Seriously: How Candidate Appearances on Late Night Television. *Source: Political Research Quarterly*, 63(1), 3–15. <https://doi.org/10.1177/10^5912908327604>
- Parkin, Michael. (2014). *Talk show campaigns : presidential candidates on daytime and late night television*.
- Penner, Naomi. (2012). Live From New York: The Ladies of SATURDAY NIGHT LIVE! *Watercooler Journal*.
- Peterson, Russell L. (2008). Strange Bedfellows: The Politics of Late-Night Television Comedy. *Poroi*, 5(1), 61–83. <https://doi.org/10.13008/2151-2957.1020>
- Peterson, Russell Leslie. (2008). *Strange Bedfellows: How Late-Night Comedy turns democracy into a joke*. Rutgers University Press.
- Petkanas, Zoe. (2014). Negotiating identity: gender and Tunisian talk shows. *The Journal of North African Studies*, 19(5), 694–712. <https://doi.org/10.1080/13629387.2014.975666>
- Pingree, Suzanne, Hawkins, Robert Parker, Butler, Matilda, & Paisley, William. (1976). A Scale for Sexism. *Journal of Communication*, 26(4), 193–200. <https://doi.org/10.1111/j.1460-2466.1976.tb01958.x>
- Plummer, Kenneth. (2003). *Intimate citizenship : private decisions and public dialogues*. University of Washington Press.
- Popa, Dorin, & Gavriliu, Delia. (2015). Gender Representations and Digital

- Media. *Procedia - Social and Behavioral Sciences*, 180, 1199–1206.  
<https://doi.org/10.1016/j.sbspro.2015.02.244>
- Porter, Rick. (2019, July 25). Lilly Singh's NBC Late Night Show Gets Premiere Date, Executive Producer | Hollywood Reporter. *The Hollywood Reporter*.
- Prado, Emili, Delgado, Matilde, García-Muñoz, Núria, Monclús, Belén, & Navarro, Celina. (2020). General-television programming in Europe (UE5): Public versus commercial channels Núria García-Muñoz Belén Monclús. *El Profesional de La Información*, 29(2).  
<https://doi.org/10.3145/epi.2020.mar.04>
- Prentice, Deborah A., & Carranza, Erica. (2002). What women and men should be, shouldn't be, are allowed to be, and don't have to be: The contents of prescriptive gender stereotypes. In *Psychology of Women Quarterly* (Vol. 26). Blackwell Publishing.
- Prieler, Michael, Kohlbacher, Florian, Hagiwara, Shigeru, & Arima, Akie. (2011). Gender Representation of Older People in Japanese Television Advertisements. *Sex Roles*, 64(5–6), 405–415.  
<https://doi.org/10.1007/s11199-010-9923-y>
- Priest, Patricia Joyner. (1995). *Public Intimacies: Talk Show Participants and Tell-All TV*. Hampton Press.
- Proulx, Mike., & Shepatin, Stacey. (2012). *Social TV: how marketers can reach and engage audiences by connecting television to the web, social media, and mobile*. John Wiley & Sons.
- Pullen, Christopher. (2014). *Queer youth and media cultures*. Springer.
- Quemener, Nelly. (2012). Des pratiques subversives? Les humoristes françaises dans les talk-shows. *Recherches Féministes*, 25(2), 139–156.  
<https://doi.org/10.7202/1013527ar>
- Rabinovitz, Lauren. (1989). Sitcoms and Single Moms: Representations of Feminism on American TV. *Cinema Journal*, 29(1), 3–19.  
<https://doi.org/10.2307/1225298>
- Redazione Fullsong. (2017). *Torna su Canale 5 il "Maurizio Costanzo*

- show*” da giovedì 20 aprile, in seconda serata. Fullsong.  
<https://www.fullsong.it/tv/torna-canale-5-maurizio-costanzo-show-giovedi-20-aprile-seconda-serata-canale-5-19921>
- Reed, Jennifer. (2007). The Three Phases of Ellen: From Queer to Gay to Postgay. In T. Peele (Ed.), *Queer popular culture : literature, media, film, and television* (pp. 9–26). Springer.
- Reed, Kelly. (2013). *Gender Stereotypes in the Sitcom Friends*. Indiana Wesleyan University.
- Reinhard, Carrielynn D., & Olson, Christopher J. (2017). *Heroes, Heroines, and Everything in Between*.
- Ritchie, Hannah, & Roser, Max. (2019). *Gender Ratio*. OurWorldInData.  
<https://ourworldindata.org/gender-ratio>
- Rivers, Joan. (2012, December 6). Joan Rivers: Why Johnny Carson “Never Ever Spoke to Me Again.” *The Hollywood Reporter*.
- Rivers, Nicola. (2017). *Postfeminism(s) and the Arrival of the Fourth Wave*. Palgrave Macmillan. <https://doi.org/10.1007/978-3-319-59812-3>
- Roman, James W. (2005). *From daytime to primetime: the history of American television programs*. Greenwood Press.
- Rowe, Kathleen. (1995). *The Unruly Woman: Gender and the Genres of Laughter*. University of Texas Press.
- Rubin, Alan M., & Step, Mary M. (1997). Viewing television talk shows. *Communication Research Reports*, 14(1), 106–115.  
<https://doi.org/10.1080/08824099709388651>
- Rúðólfsdóttir, Annadís G., & Jóhannsdóttir, Ásta. (2018). Fuck patriarchy! An analysis of digital mainstream media discussion of the #freethenipple activities in Iceland in March 2015. *Feminism & Psychology*, 28(1), 133–151. <https://doi.org/10.1177/0959353517715876>
- Rudy, Rena M., Popova, Lucy, & Linz, Daniel G. (2010). The context of current content analysis of gender roles: An introduction to a special issue. *Sex*

- Roles*, 62(11), 705–720. <https://doi.org/10.1007/s11199-010-9807-1>
- Ruggieri, Dominique G., & Leebron, Elizabeth J. (2010). Situation Comedies Imitate Life: Jewish and Italian-American Women on Prime Time. *The Journal of Popular Culture*, 43(6), 1266–1281. <https://doi.org/10.1111/j.1540-5931.2010.00799.x>
- Sakr, Naomi. (2012). Social Media, Television Talk Shows, and Political Change in Egypt. *Television & New Media*, 14(4), 322–337. <https://doi.org/10.1177/1527476412463446>
- Salter, Anastasia, & Blodgett, Bridget. (2017). *Toxic geek masculinity in media: Sexism, trolling, and identity policing*. Palgrave Macmillan.
- Scannel, Paddy. (1989). Public Service Broadcasting and modern public life. *Media, Culture & Society*, 11(2), 135–166.
- Scannel, Paddy. (1991). *Broadcast Talk* (P. Scannel (Ed.)). Sage Publications.
- Schneider, Michael. (2019, June 18). Samantha Bee Talks Being Only Woman in Late Night. *Variety*.
- Selva, Donatella. (2016). Social Television: Audience and Political Engagement. *Television and New Media*, 17(2). <https://doi.org/10.1177/1527476415616192>
- Sender, Katherine. (2012). No Hard Feelings: Reflexivity and Queer Affect in the New Media Landscape. In K. Ross (Ed.), *The Handbook of Gender, Sex, and Media* (pp. 107–126).
- Servimedia. (2015). *Obama y “el intermedio”, premios pluma 2015 de la federación de gays y lesbianas - EcoDiario.es*. El Economista. <https://ecodiario.eleconomista.es/sociedad/noticias/6618190/04/15/Obama-y-el-intermedio-premios-pluma-2015-de-la-federacion-de-gays-y-lesbianas.html#.Kku82N7ywTJTcX>
- Severin, Werner J. (1988). *Communication theories : origins, methods, uses / Werner J. Severin with James W. Tankard*. Longman,.
- Shattuc, Jane. (1997). *The Talking Cure: TV Talk Shows and Women*.

Routledge.

- Shifman, Limor, & Lemish, Dafna. (2010). *Between Feminism and Fun(ny)mism*. <https://doi.org/10.1080/13691180903490560>
- Shrikhande, Vaishali. (2003). *Stereotyping of Women in Television Advertisements*. 62. <https://doi.org/10.1024/0301-1526.32.1.54>
- Siegel, Deborah. (2007). *Sisterhood, Interrupted: From Radical Women to Grrls Gone Wild*. Palgrave Macmillan US. <https://doi.org/10.1007/978-0-230-60506-0>
- Signorielli, Nancy, & Bacue, Aaron. (1999). Recognition and Respect: A Content Analysis of Prime-Time Television Characters Across Three Decades. *Sex Roles*, 40(7/8), 527–544. <https://doi.org/10.1023/A:1018883912900>
- Silverblatt, Art. (2007). *Genre studies in mass media : a handbook*. M.E. Sharpe.
- Spangler, Lynn C. (2003). *Television Women from Lucy to Friends: Fifty Years of Sitcoms and Feminism*. Greenwood Publishing Group.
- Springer, Kimberly. (2007). Divas, Evil Black Nitches, and Bitter Black Women: African-American Women in Post-Feminist and Post-Civil Rights Popular Culture. In D. Negra & Y. Tasker (Eds.), *Interrogating Postfeminism: Gender and the Politics of Popular Culture* (pp. 249–276).
- Squire, Corinne. (1994). Empowering Women? The Oprah Winfrey Show. *Feminism & Psychology*, 4(1), 63–79. <https://doi.org/10.1177/0959353594041004>
- Stamp, Shelley. (2015). Editor's Introduction. *Feminist Media Histories*, 1(1), 1–3. <https://doi.org/10.1525/fmh.2015.1.1.1>
- Stangor, Charles, & Schaller, Mark. (1996). *Stereotypes as Individual and Collective Representations* (pp. 3–37). Guilford Press.
- Sterling, Christopher H. (2012). *Biographical Dictionary of Radio*. Taylor and Francis.

- Sullivan, John L. (John Lawrence). (2013). *Media audiences : effects, users, institutions, and power*. SAGE Publications.
- Summergrad, Sophie. (2016). *Can We Talk? A Discussion on Gender Politics in the Late-Night Comedy Career of Joan Rivers*.
- Susman, Gary. (2014a). *This Week in TV: How Will Chelsea Handler's Netflix Deal Change Television?* Moviefone.Com.  
<https://www.moviefone.com/2014/06/20/chelsea-handlers-netflix-change-television/>
- Susman, Gary. (2014b). *Why Are There No Women Late-Night Talk Show Hosts?* <https://www.moviefone.com/2014/12/05/women-late-night-talk-show-hosts/>
- The Hollywood Reporter. (2015). *Amy Schumer, Lena Dunham, Gina Rodriguez and More Actresses on THR's Roundtables*. The Hollywood Reporter.
- Thompson, Ethan. (2009). What a Whirlwind: Satiric Moments in Celebrity Talk on Chelsea Lately. *International Communication Association. 2009 Annual Meeting*.
- Thornborrow, Joanna. (2007). Narrative, Opinion and Situated Argument in Talk Show Discourse. *Journal of Pragmatics*, 39, 1436–1453.  
<https://doi.org/10.1016/j.pragma.2007.04.001>
- Thussu, Daya Kishan. (2007). *News As Entertainment: The Rise of Global Infotainment*. Sage.
- Timberg, Bernard. (2002). *Television Talk: A History of the TV Talk Show*. University of Texas Press.
- Toffoletti, Kim. (2017). Sexy women sports fans: femininity, sexuality, and the global sport spectacle. *Feminist Media Studies*, 17(3), 457–472.  
<https://doi.org/10.1080/14680777.2016.1234499>
- Tolson, Andrew. (2001). *Television talk shows : discourse, performance, spectacle*. Lawrence Erlbaum.
- Tolson, Andrew. (2006). *Media Talk: Spoken Discourse on TV and Radio*.

Edinburgh University Press.

- Torres, Libby. (2019, November 17). Late-night TV's women hosts before Lilly Singh. *Insider*.
- Tortajada, Iolanda, Araüna, Núria, & Willem, Cilia. (2017). From bullfighter s lover to female matador: The evolution of Madonna s gender displays in her music videos. *Catalan Journal of Communication & Cultural Studies*, 9(2), 237–248. [https://doi.org/0.1386/cjcs.9.2.177\\_7](https://doi.org/0.1386/cjcs.9.2.177_7)
- Trimble, Linda, Raphael, Daisy, Sampert, Shannon, Wagner, Angelia, & Gerrits, Bailey. (2015). Politicizing Bodies: Hegemonic Masculinity, Heteronormativity, and Racism in News Representations of Canadian Political Party Leadership Candidates. *Women's Studies in Communication*, 38(3), 314–330.
- Tuchman, Gaye, Daniels, Arlene Kaplan, & Benet, James Walker. (1978). *Hearth and Home: Images of Women in the Mass Media*. Oxford University Press.
- Tucker, David C. (1995). Entertainers, experts, or public servants? Politicians' self-presentation on television talk shows. In *Political Communication* (Vol. 12, Issue 2). <https://doi.org/10.1080/10584609.1995.9963066>
- Turley, Anna. (2006). Who makes the news? Promoting gender equality in and through news media. *Pacific Journalism Review*, 12(1), 10–14.
- U.S. Census Bureau: United States*. (2019). United States: Census Bureau. <https://www.census.gov/quickfacts/fact/table/US/PST045218>
- Vallet, Félicien, Essid, Slim, Carrive, Jean, & Richard, Gaël. (2012). High-Level TV Talk Show Structuring Centered On Speakers' Interventions. In Y. Kompatsiaris, B. Merialdo, & S. Lian (Eds.), *TV Content Analysis: Techniques and Applications* (pp. 245-).
- Van Leeuwen, T., & Jewitt, C. (2001). *The Handbook of Visual Analysis*. SAGE Publications.
- van Zoonen, L. (1994). *Feminist Media Studies*. Sage.

- Van Zoonen, Liesbet, & Holtz-Bacha, Christina. (2000). *Personalisation in Dutch and German Politics: The Case of Talk Show*. 7(2), 45–56.  
<https://doi.org/10.1080/13183222.2000.11008743>
- Vernon, Joetta A., Williams, J. Allen, Phillips, Terri, & Wilson, Janet. (1991). Media stereotyping: A comparison of the way elderly women and men are portrayed on prime-time television. *Journal of Women and Aging*, 2(4), 55–68. [https://doi.org/10.1300/J074v02n04\\_05](https://doi.org/10.1300/J074v02n04_05)
- Wagmeister, Elizabeth. (2016a). *Chelsea Handler's Netflix Talk Show Will Be Titled 'Chelsea.'* Variety. <http://variety.com/2016/tv/news/chelsea-handler-netflix-talk-show-title-guests-set-1201732831/>
- Wagmeister, Elizabeth. (2016b). *'Daily Show' Alum Samantha Bee 'Quite Puzzled' By Dearth of Women in Late-Night TV.* <http://variety.com/2016/tv/news/full-frontal-with-samantha-bee-female-late-night-show-hosts-tca-1201674412/>
- Want, Joy Y., & Engelhart, Katie. (2019, September 16). *Lilly Singh is ready to get weird with the premiere of NBC's "A Little Late with Lilly Singh."* NBC News. <https://www.nbcnews.com/news/asian-america/lilly-singh-ready-get-weird-premiere-nbc-s-little-late-n1054871>
- Weber, R. P. (1990). *Basic Content Analysis* (Issue 49). SAGE Publications.
- West, Candace, & Zimmerman, Don H. (1987). Doing Gender. *Gender and Society*, 1(2), 125–151. <https://doi.org/10.2307/189945>
- Wetschanow, Karin. (1999). "The Personal Is Political" – Are Daytime Talk Shows Feminist? *A Decade of Transformations, IWM Junior Visiting Fellows Conferences*, 8.
- White, Rosie. (2010). Funny Women. *Feminist Media Studies*, 10(3), 355–358. <https://doi.org/10.1080/14680777.2010.493665>
- Wieten, Jan, Graham, Murdock, & Dahlgren, Peter. (2000). *Television Across Europe*. Sage Publications.
- Wood, Helen. (2001). *Interacting with television : morning talk-TV and its communicative relationship with women viewers*. The Open University.



- Wood, Helen. (2009). *Talking with Television: Women, Talk Shows, and Modern Self-Reflexivity*. University of Illinois Press.
- Wood, Julia T. (1994). Gendered Media : The Influence of Media on Views of Gender. *Gendered Lives: Communication, Gender and Culture*.
- Wood, Katelyn Hale. (2016). Cracking Up Time: Black Feminist Comedic Performance and Queer Temporalities in the Standup of Wanda Sykes. *Departures in Critical Qualitative Research*, 5(3), 10–32.  
<https://doi.org/10.1525/dcqr.2016.5.3.10>
- Wright, Tracy, Nieva, Jennifer, Viswanathan, Vinod, & Ronca, David. (2016). *Producir un talk show global: la innovación detrás de Chelsea*. Netflix.  
<https://media.netflix.com/es/company-blog/delivering-a-global-talk-show-the-innovation-behind-chelsea>
- Youngs, Gillian. (2009). Blogging and globalization: the blurring of the public/private spheres Article information. *Aslib Proceedings*, 61(2), 127–138. <https://doi.org/10.1108/00012530910946884>
- Zelizer, Barbie, & Allan, Stuart. (2010). *Keywords In News And Journalism Studies*. McGraw-Hill Education.
- Zoglin, Richard. (2009). *Comedy at the edge : how stand-up in the 1970s changed America*. Bloomsbury USA.



