

Sexual Violation, Weinstein and Speaking Out: The role of public relations and media in legitimising accounts of sexual violation.

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Abstract

In 2017, powerful Hollywood producer Harvey Weinstein was exposed as having committed countless acts of sexual violation. Following this, #MeToo gained a new visibility. PR was used by Weinstein to defend himself and by victim/survivors to speak out. This study examines how perpetrators and victim/survivors use PR to legitimise or delegitimise accounts of sexual violation, and how this discourse is mediated through the press. Critical discourse analysis is used to examine discourses emerging from Harvey Weinstein, Rose McGowan and Ashley Judd, exploring how the *Guardian* mediates these discourses. Analysis reveals that Weinstein's discourse relied on reinforcing rape myths, himpathy and gendered power relations. McGowan and Judd challenged systemised sexual violation and promoted collective activism. #MeToo's increasing visibility impacted reporting, as articles promoted the need for a cultural shift. The study concludes that PR can reinforce or challenge dominant discourses surrounding sexual violation, therefore facilitating or disrupting the culture of complicity.

Keywords: sexual violation, rape culture, public relations, media, critical feminism, #MeToo, Harvey Weinstein, Rose McGowan, Ashley Judd, the Guardian

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1. Introduction

In October 2017, the *New York Times* and *The New Yorker* published exposés revealing countless accounts of sexual violation following the same pattern by Hollywood producer Harvey Weinstein (Farrow, 2017; Kantor & Twohey, 2017). Using his powerful status, Weinstein invited women to hotel rooms for business meetings, where he committed sexual assault. Facilitated by a culture of complicity in Hollywood, Weinstein's behaviour was an open secret. Women were silenced by threats, large payments and non-disclosure agreements. Prominent victim/survivors include Rose McGowan and Ashley Judd, high-profile actresses who reported that Weinstein sabotaged their careers (Farrow, 2019; Kantor & Twohey, 2019). Workplace sexual harassment, routine silencing of victim/survivors and celebration of perpetrators is not confined to Hollywood. The legal system and corporate culture silences victim/survivors and prevents social change (Kantor & Twohey, 2019).

#MeToo was originally founded by Tarana Burke in 2006 as a statement of solidarity for young women of colour who experienced sexual abuse (Boyle, 2019). However following the publication of the *New York Times* article exposing Weinstein (Kantor & Twohey, 2017), actress Alyssa Milano (2017) tweeted:

If all the women who have been sexually harassed or assaulted wrote 'Me Too' as a status, we might give people a sense of the magnitude of the problem.

#MeToo gained a new visibility, with women worldwide publicly recounting their experiences of sexual violation. Within 48 hours, the hashtag was shared nearly one million times on Twitter. Therefore, #MeToo is a discursive activism, aiming to change

the meaning of sexual violation by expanding the understanding of who victim/survivors are (Boyle, 2019).

The case of Weinstein has interesting implications from a public relations (PR) perspective, as PR aids in the discursive construction of sexual violation. PR not only plays a key role for organisations, but also for individuals, celebrities, practitioners as well as publics (Nastasia & Rakow, 2018).

This paper aims to investigate how perpetrators and victim/survivors use PR to legitimise or delegitimise accounts of sexual violation, and how this discourse is mediated through the media. It will be discussed how PR is used by both perpetrators and victim/survivors to construct or deconstruct dominant discourses surrounding sexual violation, reinforcing or transforming a culture of complicity. It will investigate how rape culture is (re)produced or challenged in public discourse and how this reinforces/challenges gendered hierarchies, ultimately affecting how sexual violation is handled in institutions. The media also plays a role in the (de)construction of dominant discourses and is used by PR as a communication channel.

This study holds transformative potential for PR scholarship to create more nuanced understandings and representations related to cases of sexual violation. By researching from a critical feminist perspective, this study hopes to fill a gap in PR research. Research will move away from the dominant functionalist paradigm to focus on PR within the lives of women and their everyday experiences. The researcher will interrogate the dominant discourses promoted by PR that reinforce or challenge the

structural nature of sexual violation and reveal the power relations that (re)produce inequality.

Three key moments in the development of the case against Weinstein are the focus of the study: October 2017 when the first reports against Weinstein emerged; May 2018 when Weinstein turned himself in to the police and was charged with rape and sexual abuse; and February/March 2020 when Weinstein was found guilty of a criminal sexual act in the first degree and third degree rape. Weinstein was acquitted of the most serious predatory sexual assault charges and sentenced to 23 years in prison (BBC News, 2020).

2. Theoretical Framework

2.1 Feminism and Popular Culture

In terms of contemporary culture, postfeminism is the dominant feminist discourse (Gill, 2016). Popular feminism provides visibility to postfeminist ideals. Popular feminism also gives rise to popular misogyny, which works as a backlash against the prevalence of feminist discourse (Banet- Weiser, 2018).

2.1.1 Postfeminism and Double Entanglement

Postfeminism refers to patterns in everyday life including emphasis on individualism, choice and agency; muting of critiques of structural inequalities and cultural influence; disciplining of women's bodies and an undoing of feminism. The postfeminist sensibility is also deeply intertwined with neoliberalism (Gill, 2016). Female achievement is defined by female individualism (McRobbie, 2009). McRobbie (2009) refers to a "double entanglement" (p.11), where feminism is portrayed as common sense, while simultaneously disregarded. Feminist values such as "empowerment and choice" (p.7) are incorporated into popular culture but replace feminism to form an individualistic discourse. By presenting feminism as redundant, patriarchal systems of economic power and domination remain unchallenged. The double entanglement silences women, as despite their freedom and independence, women must remain complicit in the silencing of the feminist movement, unable to critique the structures of patriarchal domination (McRobbie, 2009).

2.1.2 Popular Feminism

Popular feminism expressed through media and PR- such as celebrity-feminist activism- gain visibility, while obscuring critiques of patriarchal systems of violence. As popular feminisms do not challenge structural inequities, they gain visibility (Banet-Weiser, 2018). Popular feminism is linked to neoliberal feminism (Rottenberg, 2014). Organisations sell products through feminist branding. Thus, the most easily branded white, middle-class, cis-gendered and heteronormative popular feminisms become most visible. PR therefore is implicated in this popular feminist branding, as feminist activism is promoted to improve reputations. Yeomans (2019) finds a new feminist visibility within the PR industry, constrained by postfeminism and neoliberal ideology. Banet-Weiser (2018) refers to #MeToo, where the dominant discourse in mainstream media is surrounding powerful men and celebrity women, obscuring its origins. This celebrification distracts from the critiques of the structural workings of sexism and calls for social change.

2.1.3 Popular Misogyny

While popular feminism is hypervisible, popular misogyny is an invisible norm which forms part of our institutional structures, laws and behaviour. When misogyny does become visible, the media represents the source as a deranged anomaly, preventing structural critique, hiding the deeply integrated systems of misogyny in society. Popular misogyny is presented “as a need to take something ‘back’” from popular feminist discourse (Banet-Weiser, 2018, p.35):

[T]he injuries caused by centuries of structural racism and sexism are turned on their head so that it is white men who feel these injuries most deeply in the contemporary moment (p. 39).

Male injury links to Manne's (2018) term "himpathy", defined as "excessive sympathy sometimes shown toward male perpetrators of sexual violence" (p. 197). The perpetrator becomes the victim by being presented as losing reputation and honour, therefore the rape victim becomes recast as the villain. She is seen as unforgiving and vengeful and faces suspicion, blame and structural barriers. Manne (2018) explains this role reversal using Fricker's (2007) concept of testimonial justice, where subordinate group members are seen as less credible. The interpretation of a victim/survivor is unconsciously mediated through their status as a woman. This protects perpetrators' dominant positions in the social hierarchy.

2.2 Feminism and Public Relations

Feminism in PR scholarship is undertheorized, despite a body of feminist scholarship dating back to the 1980s (Fitch, 2015; Fitch, James & Motion, 2016). PR scholars have focused on liberal and radical feminist thought rather than critical feminist perspectives (Fitch, 2015; Golombisky, 2015). The dominance of the functionalist paradigm in PR research caused a marginalisation of other research approaches, including critical feminism (Daymon & Demetrious, 2010; Demetrious, 2014; Fitch, 2015). Previous feminist PR research has focused on practitioners and organisations, rather than publics, social responsibility or influence on wider society (Golombisky, 2015). In particular, scholars have narrowly focused on the feminisation of the industry

and gender inequality in the workplace, overlooking powerful cultural forces (Daymon & Demetrious, 2014; Fitch, 2015).

2.2.1 Critical Feminism and Public Relations

Fitch et al. (2016) define critical feminist PR:

A critical feminist public relations lens can challenge existing assumptions in public relations and investigate power and power relations, along with the structural processes that produce gendered discourse and practice (p.280).

Critical feminist research avoids essentialised notions of gender, recognising it as performative, a fluid and negotiated process, socially constructed through interaction (Daymon & Demetrious, 2014; Golombisky, 2015). Gender is embedded as 'common sense' yet is an extremely powerful force (Demetrious, 2014). Critical feminist PR research deconstructs these dominant discourses to reveal highly gendered social constructions (Fitch et al., 2016). Scholars should focus on voices from the margins and centres of power, researching which are excluded, suppressed or ignored from institutional discourses (Daymon & Demetrious, 2014). Discussions of sexual dominance and inequality are subject to a politics of repression promoted by gendered ideals through PR, some voices legitimised while others are silenced (Demetrious, 2014; Golombisky, 2015). Thus it is important to acknowledge the power relations existent in societal structures and interrogate PR's role in meaning making, shaping gendered identities, exercising power and challenging/(re)producing inequality (Daymon & Demetrious, 2010; Daymon & Demetrious, 2014).

Critical feminist research expands beyond the workplace, questioning the wider social justice dimensions of PR in society. This requires a shift beyond the liberal and radical goals of gender equality to broader goals of social justice and transformation (Daymon & Demetrious, 2014; Golombisky, 2015).

Rakow and Nastasia (2018) draw upon the work of Dorothy E. Smith (1990) to suggest that feminist PR theory is arriving at a crossroads. They propose that relations of ruling are traced and discourses of power legitimising the authority of masculinised thinking are interrogated. PR is the primary means of enacting relations of ruling by institutions, yet these relations of ruling are not always beneficial to publics and should be questioned. Furthermore, knowledge presumed neutral and objective is produced from within the circle of men, so could be disrupted by accounts from subjugated groups within society. This links to Smith's (1990) notion of a bifurcated consciousness and mother tongue, where women's everyday experience differs from authorised knowledges. Consequently, research should be conducted into the influence of PR within the everyday lives of women, rather than into the lives of women working in PR (Nastasia & Rakow, 2018). Women's everyday experiences form the basis for social, political and economic transformation (Daymon & Demetrious, 2014; Nastasia & Rakow, 2018).

2.3 Feminism in the Media

Due to the dominant neoliberal and postfeminist discourses, feminist discourses in the media have been deradicalized and depoliticised, while also being celebrated. Stories of individual feminist action are favoured over collective activism (Mendes, 2012).

Women's testimonies are indivisible from the media outlets that report them, therefore mainstream media must be held accountable for these representations and the #MeToo story (Boyle, 2019). When victim/survivors tell their stories, they often lose control of their message as their speech is edited and interpreted (Alcoff, 2018). Public constructions of feminism must be revised to focus on the political aims, for feminists to be able to instigate social change (Mendes, 2012).

2.3.1 Media and Public Opinion

The media can reinforce, challenge or transform public opinion. It can create a taken-for-granted dominant reality that reinforces power relations. Media logic is central to defining social issues and institutional practices, defined as mediatisation (Easteal, Holland & Judd, 2015). Thus, news media and popular culture provide the public with the knowledge to understand sexual violation but often this is deeply influenced by rape myths. This impacts rape reporting rates, the justice system, public policy and can facilitate further sexual violation (Easteal et al., 2015; Hollander & Rodgers, 2014; O'Hara, 2012). The media can make certain things visible, while hiding others (Vorberg & Zeitler, 2019).

3. Literature Review

Literature surrounding PR and sexual violation from a feminist perspective is limited, therefore this study draws upon literature from the fields of PR, journalism, gender studies, law and social theory.

3.1 Public Relations and Sexual Violation

PR plays a significant role in creating credibility for perpetrators, institutions and victim/survivors, reputation being key to this (Sampert, 2010). From a functionalist perspective, effective PR is communication in the organisation's interest, particularly regarding reputation (Edwards, 2012). O'Boyle and Li (2019) refer to the power of PR in relation to sexual assault cases in institutions such as universities. University PR strategies deflect blame for sexual assault at the expense of victim/survivors, who become subject to victim blaming rape myths. Dimitrov (2008) finds organisations that use their PR strategy to display leadership in gender violence prevention are more successful than those who ignore gender violence initiatives and adopt a one-sided communication approach.

Xifra (2012) goes beyond an organisational perspective to analyse the reputation repair strategies of Dominique Strauss-Kahn, who was accused of sexual assault. Xifra (2012) finds that Strauss-Kahn's PR strategies were not executed before or during the trial, preventing success. PR is a long-term process which should consider cultural context. Thus, it is relevant to consider the role of #MeToo as a cultural context for the case of Weinstein. The researcher acknowledges Dimitrov's work from an

organisational perspective, as well as Xifra's work and its relevance to Weinstein's reputation repair strategies, but present research adds the voices of women who report sexual violation.

3.2 Potentials and Pitfalls of Speaking Out

It is important to shatter rape myths and expose rape culture as a social problem rather than as an individual responsibility (Mendes, 2015). Henry and Powell (2014) suggest that the most successful way to prevent sexual violation is through challenging the socio-cultural and structural basis of rape.

In her critical study of feminist speaking out in response to rape, Serisier (2018) argues for politically engaged individual and collective narratives which describe how things could be: "the story of a world without rape is possible, desirable and necessary" (p.215). A need for reform emerges as speaking out for many women has become divorced from the feminist movement. This creates a schism in the feminist knowledge base as the history of speaking out is erased from popular understandings of feminism (Boyle, 2019; Serisier, 2018). Victim/survivors use alternative discourses to feminism to validate their stories, as these grant increased cultural authority (Serisier, 2018).

Alcoff (2018) argues that voices of victim/survivors should be at the centre of a new rape epistemology and fight for cultural change. However, she acknowledges the risks of speaking out. She uses a Foucauldian approach, suggesting that speaking out can transform power relations and disrupt dominant convention regarding who may speak, or cause discipline and normalisation. Additionally, speaking out risks social

disapproval, relationship/emotional strain or personal safety. Women could experience a 'second rape', where the negative public/private response to speaking out is extremely damaging (Alcoff, 2018). These studies present interesting perspectives to apply to the study, specifically related to the potential of PR to aid speaking out and cultural change.

3.3 The Media

3.3.1 Representations of Feminism

When examining the representation of feminism in the news media, Mendes (2012) finds that neoliberal rhetoric is challenged only by a few news sources, including the *Guardian*. De Benedictis, Orgad and Rottenberg (2019) explored newspaper coverage of #MeToo and note that the *Guardian's* coverage of #MeToo was overwhelmingly positive. More generally, many news sources report #MeToo in individualising terms rather than framing sexual violation as a systemic issue, with limited discussion of potential solutions, therefore diffusing #MeToo's potential as a mobilising social force.

In her study of the relationship between Weinstein and feminism, Boyle (2019) argues that feminism is constructed as hypocritical and opportunistic through Weinstein's self-promotion as a feminist prior to October 2017. This is reinforced by the central role played by his adviser Lisa Bloom as she appeared in the media, who was labelled as a 'fake feminist'. Feminism is cast as a site of suspicion and dismissed based on the failures of individual feminists. It is constructed as an opinion rather than as a source of expertise, as feminist researchers, organisations and activists are marginalised in

news reporting. This is problematic as these figures could contextualise women's testimonies and expose sexual violation as a common, structural issue (Boyle, 2019).

3.3.2 Representations of Rape Myths

Rather than referring to rape as a form of sexual violence, the term "sexual violation" is used, reflecting that rape is not always violent but can infringe with stealth and manipulation (Alcoff, 2018, p. 22). Boyle (2019) notes the complexity of labelling someone as a victim or a survivor, arising from debates surrounding agency within feminist scholarship, #MeToo revealing how victimisation and survival move along a continuum. Thus, the term victim/survivor refers to those who have experienced sexual violation, reflecting dynamic and contextual identities.

Relevant to this study is how rape culture is institutionalised in society. Rape myths form what radical feminists labelled rape culture, which is the product of and reproductive of gender bias and socio-cultural attitudes. Rape myths are a concept coined by Susan Brownmiller (1975), defined as false beliefs about rape, victims and rapists which become institutionalised, creating a hostile environment for victim/survivors (Burt, 1980). Some examples include: women's behaviour invites rape; women lie about being raped; women are hysterical and therefore irrational; it is women's responsibility to protect themselves from rape; rapists are sex-starved and cannot control their actions, or that they are violent, psychopathic criminals (Alcoff, 2018; Benedict, 1992; Burt, 1980; Peterson, 2019). Gavey (2005) proposes that the norms of heterosexuality function as cultural scaffolding for rape. These norms constitute and are reproduced through popular culture, everyday micro-practices,

social institutions, individual subjectivity and modes of thought. They limit choices for women, position male desire as paramount and create a passive sexuality for women. The sociocultural minimisation of sexual violation is reinforced by institutional decisions, from law enforcement not pursuing rape cases, to state legislation regarding sexual violence (Henry & Powell, 2017). Institutions such as government, media or organisations determine what is said, who can speak, how the speech is circulated and who is given credibility (Alcoff, 2018).

Alcoff (2018) finds a newfound visibility of sexual violation in the media. However, despite increased coverage, rape myths persist. Victim/survivors are presented as naïve, emotional and incapable of making measured judgements. Their own analysis of events is often ignored, seen as lacking credibility as they are positioned in opposition to logical, rational experts. However, experts also hold value for coverage of sexual violation, as they can refute rape myths, validate the victim's claims and raise public awareness (Waterhouse-Watson, 2012).

Several studies reveal the prevalence of rape myths in news media, which cause the public to have a narrow, individualising conception of rape (Franiuk, Seefeldt, Cephress & Vandello, 2008a; Franiuk, Seefeldt & Vandello, 2008b; O'Hara, 2012). Franiuk et al. (2008a) refer to the case of Kobe Bryant, where the victim/survivor refused to testify due to being vilified by the press. Rape myths lead to victim blaming, shorter sentences for convicted rapists and lower rates of reporting of sexual violation, resulting in fewer perpetrators being brought to justice. This obscures the magnitude

of the problem, allowing sexual violation to continue (Franiuk et al., 2008a; Franiuk et al., 2008b).

3.4 Reporting on Sexual Violation

3.4.1 Previous Studies in Journalism

Where rape myths are not directly visible in media reporting, often journalists use indirect language which subtly reinforces rape myths (Sacks, Ackerman, & Shlosberg, 2018). Journalists' use of the term 'alleged victim' casts doubt on the claims of the victim/survivor (Easteal et al., 2015). Hollander and Rodgers (2014) criticise how women's rape resistance and power is undermined through language choice.

Resistance is described as something women 'managed' to do, suggesting luck rather than skill to achieve escape. AbiNader, Thomas and Carolan (2020) problematise the term 'sexual misconduct', suggesting that using generic, sterilised criminal terms depersonalises the violence and denies the victim/survivors' truth. This illustrates society's discomfort and inability to talk about sexual violence.

3.4.2 The Guardian

The British media landscape is characterised by a division in the press to reflect political orientations. The line between fact-based and opinion reporting is more blurred in British newspapers compared press in countries such as the U.S.A.

Newspaper profits are declining, as many read news online (Firmstone, 2019). The *Guardian* is a daily newspaper founded in 1821, intending to promote liberal interest. It received national and international recognition and passed to the ownership of the

Scott Trust, which pledged to ensure the radical editorial tradition of the newspaper and a secure financial footing (The Guardian, 2017).

The *Guardian's* style guide sets reporting guidelines which can be seen to provide sensitivity to reports on sexual abuse (Appendix B). News media has an economic interest, sensationalised articles endorsing rape myths increase newspaper sales (Franiuk et al., 2008a; Hollander & Rodgers, 2014). However, the *Guardian* claims to prioritise straight and accurate reporting rather than sensationalised stories (The Guardian, 2020). This principle is also emphasised in codes of ethics for journalism (see Appendix B), including from The International Federation of Journalists (IFJ, 2019), United Nations Education, Scientific and Cultural Organisation (UNESCO, 2019) and Col·legi de Periodistes de Catalunya (2016).

3.5 Studies related to Weinstein

3.5.1 Rape Culture

Boyle (2019) argues that rape myths are evident in the presentation of Weinstein as monstrous and excessive. Weinstein constructed himself as an outsider to insist on his exceptionalism. His identification as an underdog and cinematic genius excused his bullying behaviour, as it was rewritten as his passion on behalf of the marginalised. Weinstein's monstrosity hides that sexual violation is a structural problem and allows 'normal' masculine behaviour to continue.

Hollywood's culture of complicity exemplifies institutionalised rape culture (Boyle, 2019). Serisier (2018) notes that it took external verification for women's experiences

of sexual violation to be believed, as Weinstein's history was revealed through the press. While McGowan and Judd are racially and economically privileged, their credibility was still at stake due to the highly sexualised Hollywood workplace, leading the actresses into a double bind:

[T]heir success depends on their sexualisation, yet their sexualisation undermines the seriousness with which they are judged not only as artists but also [...] as victim/survivors of sexual exploitation and abuse (Boyle, 2019, p. 81).

A Hollywood producer functions as a pleasure-producer for the general public. Therefore to believe the victim/survivors and see these men as abusers makes an ethical demand on spectators, who must relinquish something pleasurable and acknowledge society's implication in rape culture (Boyle, 2019).

3.5.2 Celebrity Context

Weinstein, Judd and McGowan are high profile celebrities. Fame and wealth have a large influence over newspaper coverage, with celebrity feminism more visible in media discourses (De Benedictis et al., 2019). Franiuk et al. (2008a) found that Kobe Bryant's celebrity status was used to suggest that he would be vulnerable to false accusations and encouraged sensationalism. Phipps (2014) similarly suggests that powerful men are seen to have earned the right to be treated differently. Boyle (2019) refers to Marghitu's (2018) idea of auteur apologism, where the cultural value of the abuser outweighs the abuse. Weinstein held lesser cultural value as he was a producer. Therefore, he attempted to provide himself with further political value by pledging to take down the National Rifle Association in his response to the *New York*

Times article (Boyle, 2019). Those in powerful positions have privileged access to mainstream media, so can exert their influence and gain legitimacy from these channels (Easteal et al., 2015). Reporting on Weinstein occurred when his artistic and financial power in Hollywood was declining and he could no longer exert the same influence over mainstream media (Boyle, 2019). Celebrity is therefore an important context to acknowledge when analysing the case of Weinstein, as it can impact visibility, representation and interpretation of discourse.

4. Research Problem and Questions

4.1 Research Problem

Sexual violation has had limited research attention in PR from a critical feminist perspective. Current PR research focuses on functionalist, organisational perspectives, or from the perspectives of the perpetrators of sexual violation (Daymon & Demetrious, 2010; Demetrious, 2014; Fitch, 2015; Xifra, 2012). Critical feminism is a marginalised approach to PR research, where the aim is to focus on the impact of PR in the lives of women, rather than researching the lives of women in PR (Nastasia & Rakow, 2018). Thus there is a knowledge gap in the PR discipline regarding the impact of PR on the lives of victim/survivors of sexual violation.

The aim is to investigate how Weinstein as a perpetrator of sexual violation, Judd and McGowan as high profile victim/survivors of sexual violation use PR to legitimise or delegitimise accounts of sexual violation and how they are represented in news reporting. Thus, the research focuses on discourses produced by perpetrator/victim/survivor's voices and how they are mediated from a critical feminist perspective.

The study holds value for PR scholarship as an alternative perspective on the potential of PR to (re)produce or challenge dominant discourses that perpetuate sexual violation in society.

4.2 Research Questions

Three research questions address the gap in knowledge of sexual violation and PR:

- **RQ1:** How does Weinstein's discourse perpetuate gendered hierarchies and victim blaming practices, reinforcing his position of power?
- **RQ2:** How does Judd's and McGowan's use of public relations contribute to social justice and the disruption of power relations?
- **RQ3:** How are Weinstein's, Judd's and McGowan's discourses translated into news reporting and what are the implications of this?

5. Methodology

5.1 Epistemological Underpinnings

The study used a critical-interpretivist epistemology. Interpretivism contrasts positivism as it is “concerned with the empathetic understanding of human action rather than with the forces that are deemed to act on it” (Bryman, 2016, p. 26). An interpretivist approach aims to grasp the subjective meaning of social action, to access people’s ‘common-sense’ thinking, to interpret their actions and view of their social world (Bryman, 2016). There is a belief in the existence of multiple social realities and truths which are socially constructed, inseparable from individuals and open to change. Therefore, the social world is seen as context bound as researchers attempt to understand meaning related to experience. Interpretative researchers are subjective research tools who introduce their own interests and biases. A critical-interpretivist epistemology is based on the interpretative paradigm, but acknowledges power and societal inequality. Reality is seen as determined by inequalities (i.e. gender, social, political, cultural). Critical-interpretative PR researchers aim to reveal how communication practice maintains power imbalances. The research goals are emancipatory, to make voices heard which have been ignored (Daymon & Holloway, 2011) Thus, this epistemology is appropriate due to the focus on deconstructing the discourses and power relations that constitute ‘common-sense’ thinking. The study aims to understand human action with regards to sexual violation and make subordinated voices heard.

A constructionist ontology also informed the study, which views social objects and categories as socially constructed. Social reality is not an external force nor do categories have a built in 'essence', but are instead constructed by actors through interaction. Therefore, social phenomena are always in a state of revision and the knowledge presented by the researcher is not definitive but a specific version of social reality (Bryman, 2016). This ontology is particularly associated with critical discourse analysis (CDA) as the method argues that language constructs rather than just reflects meaning and the social world (Tominc, 2017). This conveys the need to deconstruct discourses surrounding sexual violation to reveal how social reality is constructed and the implications of this for subordinated groups.

5.2 Research Strategy

A qualitative longitudinal research design was chosen to allow texts relating to three different time periods to be analysed. The progression of discourse was tracked from the first reports against Weinstein, to pre-trial and then post-trial discourse following his conviction. Longitudinal research helps illuminate social change and improve understandings of causal influence over time (Bryman, 2016).

PR research has been dominated by quantitative research methods. Qualitative research therefore fills a gap in knowledge by providing insight into how realities and cultures are created and how PR is shaped and embedded. Qualitative research embraces complexity and diversity as it seeks to uncover meanings, understand the world from alternative viewpoints and discover what it means to be involved in communication. It acknowledges that meaning is emergent and can change over time.

Research is holistic and contextualised, attuned to social change and cultural transformation (Daymon & Holloway, 2011). Therefore, qualitative research is useful as it is concerned with meanings that emerge from specific moments across time and the potential for social change.

The approach reflects the study's critical feminist theoretical framework, as qualitative research is more compatible with feminism. Qualitative research allows for: women's voices and experience to be heard rather than subjecting them to predetermined categories; women not to be treated as objects who are controlled by research procedure; research to be conducted *for* women rather than neutrally; and feminism's emancipatory goals to be realised (Bryman, 2016).

5.3 Analytical Approach

The study combined CDA with front stage back stage analysis. CDA is primarily interested in how "language relates to power and ideology, by sustaining (un)equal relationships of power as well as naturalizing ideology, often in the form of common sense" (Tominc, 2017, p.32). The main CDA scholars are Fairclough (e.g. 1995), who examines language as a tool for communication in social life, and van Dijk (e.g. 1993), who focuses on how elites control public discourse. CDA has become increasingly popular as it has the potential to provide critical insights into the powerful role of PR as an influencer of social action and change through discourse (Daymon & Holloway, 2011).

CDA examines the role of discourse in the (re)production and challenging of dominance (van Dijk, 1993). Representations and constructions of the world are instrumental in either undermining or reproducing power relations and domination (Fairclough, 1995). [V]an Dijk (1993) defines dominance as “the exercise of social power by elites, institutions or groups, that results in social inequality” (pp.249-250). In particular, CDA should deal with instances of power abuse and the resulting injustices. Elites are seen as having privileged access to discourse, granting them power and control over subordinate groups (van Dijk, 1993). Discourse is a form of social practice that reproduces society or can allow it to change, as it is socially constituted and constitutive (Fairlough, 1995; Fairclough & Wodak, 2004; Tominc, 2017). It can construct meaning, contribute to identity formation, systems of knowledge and belief (Tominc, 2017).

Inherent to the notion of discourse is that language is a material form of ideology. However, naturalisation means that ideology is often given the status of common sense, therefore is invisible. Subjects are frequently unaware of their own ideological position, thus ideology cannot be equated with conscious views or beliefs (Fairclough, 1995). Gramsci’s (1971) concept of hegemony is key to CDA, where subordinate classes are won over through ideology, so wilfully act in the interests of the powerful (Fairclough, 1995; van Dijk, 1993). Discourse conventions are the most effective way to reproduce cultural and ideological dimensions of hegemony (Fairclough, 1995). Social power results from control. The most effective power is cognitive, accomplished through everyday, subtle discursive practices that appear natural and are frequently institutionalised (van Dijk, 1993). Hegemonic struggle often occurs in the form of

discursive practice (Fairclough, 1995). CDA allows scholars to critique ideology, expose power structures and reveal common sense as separate from truth (Tominc, 2017).

This study used an approach to CDA influenced by Fairclough (1995) and van Leeuwen (2008). It adopted a three-dimensional framework to CDA, which links properties of text, features of discourse practice and wider sociocultural practice. Context is key to CDA, integrating “the ‘macro’ domain of the state, government and policy with the ‘micro’ domain of discursive practice” (Fairclough, 1995, p.87). CDA focuses not only on the explicit, but the implicit meanings, questioning what is absent from the text (Fairclough, 1995).

CDA is suitable for research into socio-cultural change as it exposes language as a factor in domination. It is not a neutral social science, instead, motivated by social issues, it adopts the perspective of oppressed groups, who suffer from linguistic-discursive forms of domination and exploitation (Fairclough, 1995; Fairclough & Wodak, 2004; van Dijk, 1993). CDA openly declares emancipatory interests and acts against dominating elite groups (Fairclough & Wodak, 2004). Therefore, it has the potential to provide a basis for political action and social change (Tominc, 2017).

Social transformation and emancipation is the goal of both CDA and feminism. CDA allows for a politically invested feminist perspective, potentially producing a powerful critique for action. CDA from a feminist perspective critiques discourses which maintain a patriarchal social order, exposing institutionalised social practices as gendered rather than neutral. Feminist CDA examines how power is discursively

produced or resisted through representations of gendered social practices (Lazar, 2005). CDA can expose the deeply embedded nature of sexual-assault scripts which create a misogynistic worldview (Sampert, 2010). CDA has also been the dominant analytical approach for investigating the portrayal of violence against women in the news (Sutherland, McCormack, Easteal & Pirkis, 2016). The focus on language in the construction of the social world means that CDA lends itself well to the study of the media, with the mass media playing a crucial role in the re(production) of dominant ideologies (Tominc, 2017).

This study was also informed by Goffman's (1959) front stage back stage framework. Goffman (1959) refers to a social establishment as "any place surrounded by fixed barriers to perception in which a particular kind of activity regularly takes place" (p.231). An establishment's cultural values determine a framework of appearances which must be maintained. A social establishment can be studied with regards to impression management, containing a team of performers who cooperate to perform to an audience. Therefore, there is a division between front stage and back stage: "[w]e often find a division into back region, where the performance of a routine is prepared, and front region, where the performance is presented" (p. 231). Three roles are identified: the back stage teammates; the audience; and outsiders who may acquire information that would complicate the performance. An individual uses communication to manage other's impression of themselves. The framework is concerned with power, which is displayed through communication, not solely through action. If an event occurs that is incompatible with the impression given by the performer, it can delegitimise the institution and performer, putting reputations at

risk. If the performance is a success, the character of the performer will appear to be natural and intrinsic and the audience will be a part of a reality (Goffman, 1959).

5.4 Sampling

This study used a fixed generic purposive sampling strategy to collect data (Bryman, 2016). A sample was collected to fulfil the aim of examining discourse from perpetrator/victim/survivors of sexual violation and news regarding sexual violation.

Weinstein, Judd and McGowan were selected as they are high profile perpetrators and victim/survivors of sexual violation. Public documents available for research often are those produced by elites (Daymon & Holloway, 2011). Additionally, the *Guardian* would be more likely to include these celebrity figures in their reporting, which presented an interesting link between discourses with regards to how they are translated.

The *Guardian* was selected as the news source due to its pro-feminist standpoint and the fact that it frequently tackles debates related to feminism. The British broadsheet newspaper is left-leaning with a readership of generally well-educated, middle-class individuals with liberal social values (Dean, 2010).

The sample was collected based on the following research criteria developed from the research questions: material relating to front stage and back stage PR efforts by the perpetrator and victim/survivors of the Weinstein case and newspaper articles from the *Guardian* related to three moments in time:

Table 1: Moments selected for analysis

	Date	Description	Justification
Moment 1	October 2017	The <i>New York Times</i> and <i>The New Yorker</i> publish articles reporting on Weinstein's sexual violation (Farrow, 2017; Kantor & Twohey, 2017).	This moment marks the newfound visibility of #MeToo and the first time that Weinstein is publicly accused of sexual violation.
Moment 2	May 2018	Weinstein turned himself in to the police and was charged with rape and sexual abuse	This moment was chosen as #MeToo had a heightened visibility at this point. Weinstein turning himself in marked a large victory for victim/survivors, representing pre-trial discourse as justice began to take its course.
Moment 3	February/March 2020	Weinstein was found guilty of a criminal sexual act in the first degree and third-degree rape. He was sentenced a few weeks later in March.	This was chosen as a concluding moment as Weinstein is convicted of sexual violation. This marks the result of the reports that emerged in Moment 1, and the activism present in Moment 2. This was an incredible victory for victim/survivors, as most rape cases do not lead to convictions. This moment is therefore representative of post-trial discourse.

Despite the high number of articles relating to the case and many key moments, the selected small sample size reflects the aim to gather in-depth information to understand the experiences of individuals, rather than to generalise a population (Daymon & Holloway, 2011). Documents were chosen as a data source due to their value in tracing a sequence of events as they endure over time. Documents are a valuable data source for this study as they are often created for the purposes of impression management and self-presentation. Consequently, they can demonstrate how individuals justify themselves, provide insight into consumption of culture and managed communication as a mediator of culture (Daymon & Holloway, 2011).

5.5 Sample Collection

Data was collected according to three moments. However, not all the data collected fitted neatly into these timescales, particularly from the PR efforts of Weinstein, Judd and McGowan. Weinstein especially conducted a limited amount of pre-trial PR, but in 2019 conducted a controversial interview with *Page Six* which garnered a response from Time's Up. As a result, despite not fitting into the selected moments, this article was chosen as a significant example of pre-trial PR. The researcher already conducted a smaller study into Weinstein's use of PR during and prior to October 2017, so this study aimed to build on the previous results by analysing a different interview. *Nexis* was used to search for news articles. Articles were searched for in the *Guardian*, using the search terms "Harvey Weinstein" OR "Ashley Judd" OR "Rose McGowan" for the date ranges outlined in Table 2. 10 articles were selected for analysis. Data was selected that best fitted the research criteria and would provide fruitful content for analysis, grouped according to three moments:

Table 2: Sample Collection

	Weinstein	Judd	McGowan	The Guardian
Moment 1: October 2017 <i>The first exposés</i>	Front Stage: <i>ABC News</i> television interview with Lisa Bloom (Weinstein's advisor) following the publication of the <i>New York Times</i> exposé	<i>Front Stage: ABC News</i> TV interview <i>Back Stage: She Said</i> by Kantor and Twohey (2019)	<i>Front Stage:</i> Speech at The Women's Convention <i>Back Stage: She Said</i> by Kantor and Twohey (2019) <i>Catch and Kill</i> by Farrow (2019)	05.10.2017- 06.10.2017 Following the publication of the <i>New York Times</i> exposé Harvey Weinstein to take 'leave of absence' as sexual harassment allegations surface Harvey Weinstein legal aide calls his alleged conduct 'gross' and illegal
Moment 2: May 2018	Statement in response to McGowan's	Statement of response to Weinstein's	Statement of response to Weinstein's	25.05.2018- 26.05.2018 Weinstein charged with rape and sexual abuse

Pre-Trial Discourse	reports of sexual violation	<i>Page Six</i> interview released by <i>Time's Up</i> (2019)	<i>Page Six</i> interview released by <i>Time's Up</i> (2019)	Weinstein's arrest marks a profound shift – but how far will it go?
	Pre-trial interview with <i>Page Six</i> (2019)	<i>BBC News</i> TV interview <i>ABC News</i> TV interview	<i>Good Morning Britain</i> TV interview <i>Today Show</i> TV interview	Harvey Weinstein: the remarkable downfall of Hollywood's biggest mogul Harvey Weinstein appears in court charged with rape and other sexual offences
Moment 3: February/ March 2020	Post-trial statement	<i>New York Times</i> article Tweet	TV Interview with <i>Good Morning Britain</i> <i>Catch and Kill Podcast</i> episode	24.02.2020- 25.02.2020 Weinstein was found guilty Harvey Weinstein tried to silence and blame victims. At trial it no longer worked Harvey Weinstein went from untouchable to incarcerated. Thank #MeToo The Guardian view on Harvey Weinstein: a rapist behind bars
Post-Trial Discourse				11.03.2020-12.03.2020 Weinstein was sentenced Harvey Weinstein bewildered as women he abused have their say Harvey Weinstein sentenced to 23 years in prison on rape conviction

Note: Find the full detailed list of the sources with references in Appendix A.

5.6 Data Analysis

Data was analysed according to Fairclough's (1995) three-dimensional framework which integrates: (a) analysis of text, (b) analysis of processes of text production, interpretation and distribution, and (c) sociocultural analysis. First, the data was transcribed where necessary and coded manually by highlighting themes, patterns and

important elements. Attention was paid to style, language choices, form, purpose and the sociocultural and historical contexts (Daymon & Holloway, 2011).

Texts were analysed chronologically from 2017-2020, so that any change over time became clear. Additionally, texts from Weinstein, Judd and McGowan were analysed before the news articles, to reveal how their discourses were translated into the news media. For the 2017 texts, back stage data was analysed before front stage data, to discover how discourses were translated.

Data was analysed both inductively and deductively (Bryman, 2016). Previous research into Weinstein's PR techniques revealed various discourses: gendered; moral values and family; heroic; vague; power; self-development and silent. These categories were applied to the new dataset. Data was also approached inductively to discover any further discourses. Categories and subcategories were generated using previous research, the newly emerged discourses, The Guardian's Editorial Code (2020), categories outlined by van Leeuwen (2008) and Code of Ethics: Declaration of Principles of Professional Journalists in Catalonia (Col·legi de Periodistes de Catalunya, 2016). This particular code of ethics was selected as the study was conducted under the guidance of UPF for a Catalan research audience. The Global Charter of Ethics for Journalists (IFJ, 2019) and UNESCO Reporting on Violence against Women and Girls, A Handbook for Journalists (UNESCO, 2019) were also used to provide a more global ethical perspective (see Appendix B). The categories, subcategories and their definitions can be found in Appendix C.

5.7 Ethical Considerations

Before starting research, ethical approval was obtained from the General University Ethics Panel at The University of Stirling. Ethical issues surrounding harm to participants, informed consent and invasion of privacy did not apply to this study as it used publicly accessible data from the internet, from popular news sites and public figures (Bryman, 2016). The researcher aimed for honesty and transparency in how the data was collected, interpreted and presented and in their own position, values and interests (Daymon & Holloway, 2011; Tominc, 2017). This study does not claim objectivity, as feminist research supports those who are dominated in a patriarchal society (Bryman, 2016).

5.8 Research Process: Strengths and Limitations

CDA's strength is its potential to illuminate how another world is constructed and the potential social and political implications of PR. A concern with CDA is that the researcher's own social and political ideologies are projected onto the data rather than being revealed through the data. This can be a weakness if a hidden agenda is revealed, however it is a strength if the researcher is transparent about their stance, social identities and ideologies (Le & Le, 2009).

A limitation was the limited access to data that sufficiently satisfied the criteria for back stage analysis for May 2018 and February/March 2020. Therefore, only front stage data was collected for these moments. Back stage analysis for October 2017 was still pursued as it provided valuable insight into women's experience.

Steps were taken to fulfil the qualitative research criteria of trustworthiness and authenticity (Bryman, 2016). Authenticity concerns the fairness of research and whether the study helps groups understand and improve their world (Daymon & Holloway 2011). This is increased by the fact that research was conducted on a variety of perspectives. The feminist stance and emancipatory aims hold potential for sociocultural understanding and political action.

To increase dependability, the researcher aimed to be transparent, accurate and consistent. Systematic, comprehensive analysis and recording required attention to detail. Dependability was increased by using an audit trail, all documentation was kept to provide evidence if necessary (Daymon & Holloway, 2011). Credibility and confirmability were increased by displaying consistency between the research purpose, methods and conclusions (Jelen Sanchez, 2019). Attention was paid to negative cases which could offer alternative explanations (Daymon & Holloway, 2011). Crucial to the research was self-reflexivity, the researcher transparent and aware of their position as a white, UK-based, heterosexual female with feminist beliefs and how this might impact their interpretations. The cultural context of the study presented a challenge, the researcher aware that without a U.S. cultural background, it would be more difficult to identify nuances in meaning. In terms of transferability, the research could be applied to other similar cases, such as the current sexual violation reports against Joe Biden (Gambino, 2020).

Finally, the COVID-19 pandemic was a significant challenge and limitation to research, causing restricted access to resources and appropriate working environments.

6. Findings

The following section presents the results of CDA conducted on the PR materials from Weinstein, Judd and McGowan and on the selected newspaper articles from the *Guardian*.

6.1 Perpetrator PR: Weinstein

RQ1: How does Weinstein's discourse perpetuate gendered hierarchies and victim blaming practices, reinforcing his position of power?

6.1.1 Actions/Problem

An overview of action, reasons and solutions provides a summary of the types of arguments and defences used by Weinstein.

Table 3: Weinstein PR Action/Reason/Solutions

Year	Action/Problem Definition	Reasons	Solutions
2017	Response to the <i>New York Times</i> article related to Weinstein's 'misconduct'.	His misconduct due to his personality traits- bad temper, other people intimidated by him.	Expression of remorse, an apology. Refusal to attack accusers. Taking a different approach guided by an expert.
2018	Statement in response to McGowan's attempt to smear Weinstein's reputation with a 'bold lie'.	McGowan's attempt to promote her new book by smearing Weinstein.	Referral to quotes from witnesses Ben Affleck and Jill Messick who deny McGowan's allegations.
2019	<i>Page Six</i> interview to prove that Weinstein is not faking his physical ailments, creating sympathy.	Response to reports suggesting that he was exaggerating his physical condition which he describes as fake news.	Images of Weinstein in hospital and description of his surgery. Referral to his past career success and contribution as well as charity work and activism.

2020	To address the court in a final defence of his actions.	Confusion, lack of understanding. Concern over the state of the country. Denial of his power. Perfectionism, career pressure.	A wish to build a hospital for rehabilitation. Feelings of remorse, development of empathy, self-improvement. Generosity, charity work, career success and contribution.
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6.1.2 Actors

Weinstein

Weinstein presents himself as both an active and passive actor. He is active in controlling the narrative, authorising what can and cannot be said: “Harvey authorised me to say”. In 2018, he actively denies McGowan’s claims, shaping McGowan’s narrative. In 2019 he defends his reputation, claiming to have “pioneered” women in film. His active status in shaping public narratives demonstrates how he exercises his power. However, simultaneously, Weinstein presents himself as a passive actor. In his 2018 statement responding to McGowan’s allegation, while actively denying, the statement emphasises Weinstein’s passivity, he “refrained from publicly criticizing any of the women” while McGowan tried to “smear” him. This links to Manne’s (2018) concept of “himpathy”, as Weinstein presents himself as a rational, objective, male victim of McGowan’s female hysteria and vengefulness, drawing on unconscious gendered stereotypes to discredit his accuser.

Women

In 2017 and 2018/9, Weinstein presents women as passive actors. Bloom says: “you’re not gunna to be attacking women you’re not gunna be disrespecting women you’re not gunna be digging up dirt on them and embarrassing them”. She says: “I encourage

them to come forward". Women are voiceless victims, who Weinstein, as a powerful, remorseful male producer, is providing permission to finally speak out. This legitimises Weinstein's remorse while creating a moral image of transparency. However, it fails to acknowledge the pain and the risks of a 'second rape' from speaking out (Alcoff, 2018). In 2019, women are passive receivers of Weinstein's career support, without which success would have been impossible: "I made more movies directed by women and about women than any other filmmaker". He refers to how Gwyneth Paltrow's success stemmed from his financial decision-making: "[s]he was the highest-paid female actor in an independent film. Higher paid than all the men". This suggests Paltrow's female achievement was not from her individual hard work and talent, but from Weinstein's own power over the Hollywood institution. This can be linked to the norms of heterosexuality that facilitate rape culture, women's passivity reproduced in discourse surrounding female career and achievement (Gavey, 2005).

However, in 2020, women are transformed into active actors who "testified" against him. Men become passive actors, as they are "accused" and "confused". This transforms the role of victim and villain, as men are presented as victims of #MeToo (Manne, 2018). However, #MeToo is only mentioned once in Weinstein's discourse, in 2020 where it is vaguely referred to as a "movement" and a "crisis", silencing #MeToo by denying its place in his narrative.

6.1.3 Authority

Personal Authority

From 2017-2020, Weinstein invests himself with personal authority, from his notoriety, career success and charity work. In 2017, Bloom expresses how “Harvey has authorised me to be very forthright”, conveying Weinstein’s power and authority over her discourse. In his 2020 statement, he focuses on his philanthropy: “I know how to generate, you know, things on a charitable nature, and I know how to pass my success forward”. Thus, Weinstein makes use of his wealth and powerful status to create a common sense discourse of personal authority, his male authoritative voice excluding voices from the margins (Daymon & Demetrious, 2014). This privilege is linked to Easteal et al. (2015), who assert that those in powerful positions gain access and influence to media channels.

Expert Authority

In 2017, Weinstein lends authority to his narrative by using Bloom as his spokesperson. She reinforces her expertise by referring to her role as Weinstein’s “advisor”. Her expertise implies that Weinstein takes the allegations seriously and wishes to change. Bloom’s discourse can be read in terms of postfeminism, whereby she portrays sexual violation as a product of Weinstein’s individual behaviour, abstaining from challenging gendered hierarchies nor revealing sexual violation as a structural issue (Gill, 2016).

6.1.4 Moral Evaluation

From 2017-2020, Weinstein’s discourse uses moral values to defend his behaviour and legitimise his discourse. In 2017, Bloom says “I’m working with the guy who has

behaved badly over the years who is genuinely remorseful". The phrase "behaved badly" glosses over Weinstein's actions and does not carry the same weight or seriousness as rape or sexual assault. Thus Weinstein's PR reinforces the sociocultural minimisation of sexual violation (Henry & Powell, 2017).

In 2020, rather than feeling remorse for his actions, Weinstein feels "the remorse of this situation", "remorse for all of you" and "great remorse for all the men and women going through this crisis". This denies his active responsibility, the pain he caused presented as a product of an external force. Denial of responsibility continues into his discourse of self-improvement, where he says: "I wanted to build a hospital where if someone is accused of something, they work, women, men, me too, they work with accredited groups that come in and help them grow". A need for a "hospital" diminishes responsibility, suggesting that Weinstein's actions result from a sickness. He also refers to his family: "I never see my children again and they are everything to me". This presents Weinstein as a family man, connecting him to the audience who can identify with his love for his family, subverting common representations of Weinstein as a bully and a monster (Boyle, 2019).

In discourses from 2019-2020, Weinstein presents himself as a hero who advocates for the underdog through his extensive work to achieve social justice. In 2020, he references his charity work: "Robin Hood raised two and a half billion dollars for the children and people of New York City. We built schools, built advocacy groups". In 2019, he suggests that his charity work should excuse his actions: "If you remember who I was then, you might want to question some of this". This links to auteur

apologism (Marghitu, 2018), as Weinstein attempts to provide himself with social value.

6.2 Victim/Survivor PR: Judd and McGowan

RQ2: How does Judd's and McGowan's use of public relations contribute to social justice and the disruption of power relations?

6.2.1 Actions/Problem

An overview of action, reasons and solutions provides a summary of how Judd and McGowan spoke out.

Table 4: Victim/Survivor PR Action/Reason/Solutions

Year	Action/Problem Definition	Reasons	Solutions
2017	Back Stage: Judd unsure whether to accuse Weinstein publicly.	Previous attempts had resulted in sensationalism and had a negative impact on her career.	To be able to accuse Weinstein in unison with many other women-collectivity.
	Back Stage: McGowan unsure whether to accuse Weinstein publicly.	Mistrust of the media. Career consequences. Legal complications.	She does not participate in the original exposés from the <i>New York Times</i> and <i>The New Yorker</i>
	Front Stage: McGowan's speech at Women's Convention.	To raise awareness and inspire activism to fight structural sexual violation.	Collective activism. Speaking out.
	Front Stage: Judd ABC News interview.	To speak out about her experience of Weinstein.	Creating a moment to enable other women to be able to come forward and speak out.
2018	Judd ABC News interview: To speak about her decision to file a lawsuit against Weinstein.	Weinstein defamed Judd, causing her to lose career opportunities after she rejected his advances.	A wish to take a stand for safe and equal workplaces. The money received from lawsuit donated to legal defence fund for victim/survivors.
	Judd BBC News interview.	To speak about her experience of Weinstein.	To increase awareness of her story.

	McGowan <i>Megan Kelly Show</i> interview after Weinstein's arrest.	To speak about her experience of Weinstein, #MeToo, systematised abuse of power, complicity and her feelings following his arrest.	Human dignity and respect. Tackle sexual violation as a society. Consciousness-raising.
	McGowan <i>Good Morning Britain</i> interview.	To speak about her experience of Weinstein, #MeToo, systematised abuse of power, complicity.	Legal reform. "everybody be better 10%" - social change through collective action.
2019	Time's Up statement of response to Weinstein's <i>Page Six</i> interview (signed by Judd & McGowan).	To counter Weinstein's claims that he is being forgotten.	Labelling Weinstein as a sexual predator and abuser. Emphasis on the countless women he abused. Exposure of Weinstein trying to rewrite his abusive history.
2020	Judd's tweet following the trial.	To thank women who testified in the case.	Highlights the impact these women have had on the lives of girls and women everywhere.
	Judd <i>New York Times</i> interview following the conviction.	To give her opinion following Weinstein's conviction.	#MeToo- there will be consequences for abuse of power across society. A need for restorative justice- critique of the legal system.
	McGowan <i>Good Morning Britain</i> interview following the conviction.	To give her opinion following Weinstein's conviction.	A need for a global cultural reset. Speaking out. Critique of justice system.
	McGowan podcast with Ronan Farrow following the conviction.	To speak about her experience of Weinstein, his conviction, her emotions, her past, complicity, #MeToo, systematic power abuse, Hollywood.	Cultural shift. Push back at the narrative, break the glass ceiling, activism. Consciousness-raising. Legal reform.

6.2.2 Actors

Judd and McGowan

In the front stage texts, Judd and McGowan present themselves as active, strong women. McGowan raises her fist in her 2017 speech as a gesture of strength and

power, while Judd calmly recounts how she was “not frightened of Harvey Weinstein”. To contrast, back stage analysis reveals uncertainty regarding speaking out. Judd fears the consequences of speaking out, referencing past attempts which had backfired, causing Judd to “scale back publicity for a film”. She is described as “wary” as she had been fired for reading a poem about female rage at the Women’s March in 2017. Similarly, McGowan is described as having a “fraying resolve” regarding speaking out: “Her voice was small on the other end of the line. ‘I’m not sure I can do this,’ she said”. This reflects the risks of a ‘second rape’, the reality that speaking out holds many personal risks and implications for victim/survivors (Alcoff, 2018).

Victim/Survivors

From 2017-2020, victim/survivors are presented as a collective, active force. In her speech in 2017, McGowan declares: “WE SPEAK. WE YELL. WE MARCH. WE ARE HERE. WE WILL NOT GO AWAY”. The repetition of the first person plural pronoun “we” encourages collective activism as people are prompted to take action. Judd was willing to speak out as “one of many women standing up to Weinstein in unison”, recognising the power of the collective. In 2019, victim/survivors took a collective stand, issuing a statement in response to Weinstein’s *Page Six* interview. In 2020, McGowan’s space metaphor represents the movement from individual trauma to collective activism. Instead of being a lone “astronaut”, she now views herself as “the stars watching the astronaut”, more “pleasant” and “less lonely”. This collectivism contrasts the typical individualising postfeminist and neoliberal discourse promoted through PR and media channels (Yeomans, 2019; Mendes, 2012). However, this collectivism is not labelled as

feminist activism, reflecting the double entanglement, how feminism is disregarded (McRobbie, 2009).

The Media

The victim/survivors acknowledge the media as an active force in shaping their narratives. In the back stage texts from 2017, the media affects their decisions to speak out. Judd reflects on her past attempt to speak out where media attention was “brief and sensationalised”. In 2018, McGowan expresses how Weinstein targeted her through paying off the media and “with his crisis counsellors and managers and PR people”, implicating PR in causing personal harm and perpetuating rape culture. In 2020, McGowan speaks more explicitly, naming NBC and CBS as “rape culture”, “twisted and psychologically damaging”. She highlights how the media have a “social responsibility” as they are “gatekeepers of people’s thought”. She heavily criticises the *Guardian*, referring to the publication of an interview conducted under false auspices: “I found that really disgusting. I do not like the Guardian”. This is interesting given the *Guardian’s* commitment to straight and accurate reporting (The Guardian Editorial Code, 2020).

#MeToo

In 2017, McGowan thanks Tarana Burke for “a hashtag that helped free us”. This acknowledges the origin of the movement and freedom brought by activism and speaking out. In 2020, McGowan acknowledges #MeToo’s controversy, expressing how the media use the term “movement” to “make it seem like there’s thousands of scary women in the street with pitchforks running after men” as a scare tactic to “[k]eep us

the same". McGowan therefore identifies popular misogyny from misogynistic representations of feminist activism in media discourses (Banet-Weiser, 2018), highlighting how this reinforces hegemonic power and control by institutions, functioning as an obstacle to the possible social change from #MeToo.

6.2.3 Authority

Impersonal/Conformity/Traditional Authority

Judd's and McGowan's discourse challenges systems embedded in society through impersonal, conformity and traditional authorities such as the legal system, institutions and Hollywood. In 2018, McGowan refuses to make sexual violation a gendered issue, instead a "structural problem", describing herself as "a construct hater". She uses the metaphors "rape factory" and "complicity machine" to express the mechanical and systemic nature of Weinstein's abuse, implicating the systems that facilitated it. This deconstructs common gendered assumptions related to sexual violation to reveal structural power relations that reproduce inequality (Daymon & Demetrious, 2014).

In 2017, McGowan refers to Hollywood as "the messaging system for your mind" and as a "mirror" provided by the "96% males in the Director's Guild of America". She also critiques political system, making an intertextual reference to the U.S. President's notorious Trump Tape scandal: "PUSSIES GRAB BACK". In 2018, McGowan reinscribes the classic joke of the Hollywood "casting couch" with new meaning. She describes how Hollywood is built on the "casting couch" and "keeping people silent", using the simile "like a mafia". In 2020, McGowan refers to "unwritten laws that you don't say

anything you don't do anything". By revealing instances of popular misogyny (Banet-Weiser, 2018), McGowan exposes the institutionalised nature of sexual violation and the hegemonic power that silences witnesses, bystanders and victim/survivors.

6.2.4 Legitimation

Rather than pursuing individual justice, McGowan and Judd justify their actions by presenting themselves as active representatives for victim/survivors. McGowan conveys that shaving her head as a rejection of Hollywood gender norms made people listen: "When I cut it I wanted to see (.) if I could make it so other women could be heard (.) and listened to without having to cut their hair". This links to the critical feminist view of gender as performative and socially constructed (Daymon & Demetrious, 2014). However, despite McGowan describing her activism as "consciousness-raising", neither Judd nor McGowan explicitly mention feminism, possibly to evade the negative association with the feminist movement. This links to Serisier's (2018) suggestion that survivors use alternative discourses to feminism to provide their narratives with more credibility.

To connect with the audience, from 2017-2020 both Judd and McGowan refer to their trauma and speak with great emotion. In 2017, Judd says: "(tearfully) and I didn't expect um (.) that I would feel tearful".

6.3 The Media: Representation in The Guardian

RQ3: How are Weinstein's, Judd's and McGowan's discourses translated into news reporting and what are the implications of this?

6.3.1 Actions/Problem

From 2017-2020, the *Guardian's* reporting develops from an individualising discourse related to Weinstein's actions, to a more collective discourse acknowledging sexual violation as a societal problem and the need for a cultural shift.

Table 5: The Guardian Action/Reason/Solutions

Year	Article Ref.	Action/Problem Definition	Reasons	Solutions
2017	TG01	Harvey Weinstein to take 'leave of absence' as sexual harassment allegations surface: The acclaimed film producer has issued an apology after the New York Times broke news of allegations of decades of inappropriate sexual advances, (Lee & Redden, 2017)	<i>New York Times</i> report accused Weinstein of making settlements and creating toxic working environment through a pattern of inappropriate sexual advances.	Weinstein preparing lawsuit against false allegations. Weinstein apologises for past behaviour.
	TG02	Harvey Weinstein lawyer calls mogul's conduct 'gross' and illegal; Lisa Bloom: 'The allegations if true would constitute sexual harassment' Weinstein says he intends to sue New York Times for 'reckless reporting', (Redden, 2017)	Bloom calls Weinstein's alleged behaviour illegal and gross. Weinstein not given fair opportunity to present his side. Wider societal impact: Celebrities have praised women who came forward. Democratic party contributions returned by politicians.	<i>New York Times</i> sued for reckless reporting. Weinstein apologises and denies many accusations. Weinstein working with therapists. Weinstein attacks National Rifle Association.

2018	TG03	Harvey Weinstein: the remarkable downfall of Hollywood's biggest mogul; The world was watching Weinstein's surrender, handcuffed 'perp walk' and quiet exit from a New York courthouse on bail, (Lartey, 2018)	Weinstein surrenders himself to police and is charged with sexual violation, pleads not guilty.	Weinstein claims charges unsupported by facts. Lucia Evans' attorney describes relief and gratitude, but mourns cases which have not achieved justice.
	TG04	Harvey Weinstein appears in court charged with rape and other sexual offences; Disgraced movie producer handed himself in to New York police on Friday morning over claims by two women, (Holpunch & Lartey, 2018)	Weinstein charged with rape, a criminal sex act, sex abuse and sexual misconduct, pleads not guilty. Abuse of status, money and power.	Authorities encourage other survivors to come forward. Weinstein claims charges unsupported by facts. People are listening. New York Governor Cuomo orders investigation into previous attempts to prosecute Weinstein. Authorities in California and London investigating allegations.
	TG05	Weinstein's arrest marks a profound shift- but how far will it go?; It's a victory for the #MeToo movement, but advocates caution significant work still needs to be done to change the system, (Holpunch, 2018)	Weinstein surrendered on charges of rape and sexual abuse. Victory for #MeToo. Power dynamics that have kept subordinated groups down.	Work needs to be done to change the system that facilitates behaviour. Cultural shift from rape myths. Momentum from #MeToo could shrink the impact of sexism at home, work and legal system. Willingness to believe. Speaking out has created progress and change, real change possible.
2020	TG06	Harvey Weinstein tried to silence and blame victims. At trial it longer worked; Disgraced producer's old-style attacks proved ineffective after victims spoke in the landmark	Weinstein's defence as victim blaming, plotted by Weinstein to silence women.	Women's testimonies diffused Weinstein's old-style attack. Guilty verdict- women's lives can be complicated and messy and still

	#MeToo trial, (Pilkington, 2020)		expect a rape to be called a rape, cultural shift.
TG07	Harvey Weinstein went from untouchable to incarcerated. Thank #MeToo; The symbolic significance of his conviction can't be overstated: for women, this is a very good day. Harvey Weinstein found guilty of rape- full report, (Donegan, 2020)	Harvey Weinstein found guilty. Partial victory for #MeToo. Weinstein symbol of century of abuse. Low sexual violation conviction rates. Cultural biases-rape myths. Sexual abuse rarely acknowledged by institutions.	Jury chose to listen to women's complicated stories and recognise the harm done. #MeToo's emotional and political power. Accomplishment of women's grassroots organising. Still a long way to go.
TG08	The Guardian view on Harvey Weinstein: a rapist behind bars; For too long the movie mogul considered himself beyond the law. This week his accusers- and the wider #MeToo movement- got the justice they had been seeking, (Editorial, 2020)	Weinstein's conviction is one step in march for justice. Difficult to bring wealthy and connected to court for crime. Bittersweet victory for #MeToo. Critique of justice system- in crisis as rape convictions at lowest in more than a decade.	Conversation must be ongoing, still long way to go. Cycle of power abuse must be broken. Invisible victims in need of sympathy and support. Ultimate goal of preventing abuse- how we conduct ourselves and teach children respect.
TG09	Harvey Weinstein bewildered as women he abused have their say; The disgraced Hollywood mogul told his sentencing hearing he was 'totally confused' in the wake of the #MeToo movement, (Aratani, 2020)	Weinstein pleaded leniency in hearing, fell short of apology. Weinstein sentenced. Weinstein as powerful abuser with no remorse.	Conviction means that women are safer.
TG10	Harvey Weinstein sentenced to 23 years in prison on rape conviction; New York judge imposed 20 years for a first-degree criminal sex act and three years for third-degree rape, to run consecutively, (Aratani & Pilkington, 2020)	Weinstein sentenced to 23 years.	Speaking out, refusal to be silenced. Lengthy prison sentence marks change in legal treatment of sexual assault in wake of #MeToo.

6.3.2 Truth

Opinion vs Information

From 2017 to 2020, the reporting style progresses from factual information based reporting, to opinion reporting. In 2017, reporting primarily outlines the allegations against Weinstein and his response to those allegations. Articles from 2018 report the facts but include opinions of both the reporters and expert sources, including: a “law professor”; “president of Alianza Nacional de Campesinas”; “vice-president for education and workplace justice at the National Women’s Law Center” (TG05). Expert opinion increases the authority of reporting, validates claims and raises public awareness (Waterhouse-Watson, 2018).

In 2020, articles provide factual information regarding the trial, however are far more opinion based. The reporting tackles the wider societal issue of power abuse and sexual violation, reporters writing of “too many predators and too much exploitative behaviour” (TG08). Other opinions such as “centuries of women’s suffering at men’s hands were on trial” (TG07) are supported by striking facts, such as “only 0.05% [of rapists] are convicted, and even fewer ever serve time” (TG07). The way in which the fact is reported- “only”, suggests that the writers believe that this is not enough. This could be reflective of the emergence of #MeToo and the cultural shift, opening conversations regarding sexual violation as a widespread problem. This also shows a blending of factual information and criticism, which counters the IFJ’s (2019) call to clearly distinguish facts from commentary, however is a typical feature of British press (Firmstone, 2019).

Vagueness and Silence

In 2017, reporting on Weinstein's discourse is characterised by vagueness. There is no mention of rape, instead his actions are described as: "behavior" (TG01; TG02); "sexual misconduct" (TG01; TG02); "inappropriate sexual advances" (TG01; TG02).

Additionally, "Weinstein did not comment in the statement on any of the specific allegations made against him, including Judd's" (TG02). This links to AbiNader et al.'s (2020) criticism of the sterilisation of terms describing sexual violation as depersonalising the violence. Weinstein and Bloom's perspectives are featured at the start of the articles, while perspectives from victim/survivors are featured later, relegated to be of less importance.

In 2018, there is a recognition of voices who are typically silenced: "authorities have encouraged other alleged survivors to come forward" (TG04). An attorney refers to the past silencing of women: "We are relieved and grateful that justice is coming, but we also mourn the cases where it didn't" (TG03). This is suggestive of the hidden expansiveness of sexual violation. The celebrification of #MeToo and its implication for speaking out is recognised: "a broad concern has been whether all women, or just the stars with a platform to seize global attention, would benefit from this new accountability" (TG05). This critical analysis expresses an intersectional perspective, exposing that not all women hold the same power to make themselves heard. Weinstein is described as "stone-faced and sullen, and did not respond to questions" (TG04).

Reporting in 2020 criticises Weinstein's statement: a "rambling address" (TG10) that "fell short of an apology" (TG09). His defence is described as: "Silence the women- that was the strategy" (TG06). However, where silent in the previous reports, the victim/survivors are vocal as the *Guardian* quotes their victim statements, where the unnamed victim/survivor describes having "found her voice" (TG10). The simple statement: "But then the women started speaking" (TG06) emphasises the power of their voices. They "recounted an identical chronology as though they were speaking as one" (TG06). Women's collective voices illustrate a powerful narrative of abuse, conveying the need for cultural change.

Sensationalism

From 2017-2020, reporting becomes increasingly sensationalised. However, unlike findings from previous studies (Franiuk et al., 2008a), victim/survivors stories are not subject to rape myths. The *Guardian* actively recognises and criticises rapes myths, victim/survivor testimonies described as "flying in the face of popular but false myths about rape" (TG07). While victim/survivors are represented as emotional: "uncontrollable sobbing" (TG06), they are presented as having strength and determination despite their emotion and trauma: "she appeared to be shaking at times, but her voice was firm" (TG09).

Despite the newspaper's claim to prioritise straight and accurate reporting, sensationalised reporting that primarily targets Weinstein and #MeToo has been identified. Weinstein launched a "scorched-earth attack" (TG02) against the *New York Times*, his defence team described as "luxuriously apparelled and no doubt lavishly

paid” (TG06), exaggerating Weinstein’s wealth, power and rage. #MeToo is sensationalised through being described as an unstoppable “tide” (TG05): “an onslaught of testimonies” (TG07); “erupted” (TG04); “slew of women” (TG07). This emphasises the sheer collective power of the movement.

6.3.3 Responsibility

Privacy

The *Guardian* respects the victim/survivor’s right to privacy by not identifying her without consent: “a woman the Guardian has not named because her wishes over identification are not clear” (TG09). The publication of rape crisis support numbers at the end of the articles follows the *Guardian*’s Code of Ethics and signifies a responsibility not only for the subjects of the article, but the potentially vulnerable audience members. However, McGowan’s claim that the *Guardian* published an article which was obtained through dishonesty signifies an intrusion of privacy that lacks “integrity of motive” (The Guardian’s Editorial Code, 2020).

Bad Taste

The Code of Ethics for Journalists in Catalonia (2016) states: “Respect the dignity of the persons, as well as their physical and moral integrity”. In 2020, the articles are biased towards the victim/survivors. Weinstein is no longer described as a “powerful Hollywood producer” (TG01) or “film mogul” (TG02), instead as “the sex offender” (TG10). The texts describe that upon entering prison Weinstein “will be required to have a shower and go through delousing treatment” (TG10). This factual description of

the prison processing highlights Weinstein's loss of agency and fall from power, while undermining his dignity.

7. Discussion

With regards to the first research question, to defend himself against reports of sexual assault, Weinstein's PR strategy draws upon gendered stereotypes and rape myths, creating a victim blaming discourse. The representation of McGowan as vengeful reflects the rape myth that women are irrational, hysterical and naïve, reducing her credibility (Alcoff, 2018; Manne, 2018). This links to Banet-Weiser's (2018) concept of popular misogyny as "a need to take something back" (p.35). McGowan's activism against sexual violation is presented as an irrational attack on male domination. Weinstein's discourse draws on stereotypical and misogynistic representations of angry feminist activism to discredit McGowan's claims. This links to testimonial injustice, Weinstein reinforcing a feminised representation of McGowan so that her claims are unconsciously mediated through her status as a woman (Fricker, 2007). Reinforcing rape myths obscures sexual violation and causes shorter sentences for perpetrators, protecting Weinstein from justice (Franiuk et al., 2008a; Franiuk et al., 2008b). He also communicates the gendered stereotype of women's passivity to bolster his powerful status, linking to Gavey's (2005) notion that the norms of heterosexuality form a cultural scaffolding for rape. These norms create a passive sexuality for women, limiting their choices, while active male desire is prioritised. Thus, Weinstein reinforces the cultural scaffolding that facilitates sexual violation, protecting his position of power and hegemony.

Another interesting result is that Weinstein initially defends himself by communicating his masculine authority. He portrays himself as having the overarching authority to

silence or make women's voices heard. This legitimises the authority of masculinised thinking and demonstrates how objective knowledge is produced from within the circle of men, women's knowledge excluded by male gatekeepers (Nastasia & Rakow, 2018). Thus, Weinstein's discourse reproduces power relations and patriarchal systems of domination, protecting him from justice.

However, after his trial, once Weinstein's powerful status is undermined, he portrays male victimisation, particularly as a result of #MeToo. His PR strategy emphasises his loss of honour, family and career, rather than recognising the trauma and loss of victim/survivors. By presenting himself as a philanthropic family man, he subverts the myth that rapists are psychopathic criminals, challenging his public image as monstrous (Boyle, 2019). He encourages a sympathetic response, recasting his accusers as villains who abused his power and status (Manne, 2018). This casts suspicion and conforms to rape myths which suggest that women are prone to lying, encouraging victim blaming (Burt, 1980).

Weinstein's PR fails to acknowledge the sociocultural context of #MeToo and underestimates its impact on the reception of his discourse. In comparison to Xifra's (2012) study, Weinstein's PR strategy was more successful as it was long term. However, Weinstein mostly ignored #MeToo, using a traditional defence and communication strategy that relied on victim blaming myths. Perhaps if Weinstein acknowledged #MeToo, changing sociocultural attitudes and the newfound visibility of sexual violation (Alcoff, 2018), his trial would have had a different outcome.

The second research question examines how McGowan and Judd use PR to speak out. Their promotion of collective activism contributes to social justice and disrupts power relations. This subverts the dominant postfeminist ideology in PR and media discourse which values individualism (Gill, 2016). Collectivism provides women's voices with power and visibility, reflecting that preventing sexual violation is a collective responsibility (Henry & Powell, 2014). While Judd and McGowan have privileged access to discourse through their celebrity statuses, they aim to inspire social action and change through collective speaking out of their experience (De Benedictis et al., 2019). Thus, women's everyday experiences of sexual violation disrupt common assumptions and rape myths. The result of Weinstein's trial attests to this, where rape was still recognised despite ongoing complicated relationships. This challenges the neutrality of knowledge emerging from the circle of men, questioning the authority of masculinised discourse and patriarchal power (Nastasia & Rakow, 2018).

Another key finding is that the institutional critiques within Judd and McGowan's discourses challenge hegemonic power relations exercised through the justice system, media, Hollywood and politics. These institutions determine what is said, who can speak and who is given credibility (Alcoff, 2018). The front stage performances of these institutions are disrupted as McGowan and Judd function as outsiders who challenge institutional discourses' status as a natural part of reality, raising doubts regarding their legitimacy (Goffman, 1959). By describing the media as "gatekeepers of people's thought", McGowan exposes the media's role in promoting ideology influenced by the wealth of elites, reinforcing hegemonic power. She assigns social responsibility to PR and the media, to promote discourses which disrupt norms of heterosexuality and

gendered assumptions, contributing to social justice, rather than rape culture. This reflects critical feminist calls to examine PR in the context of social justice and wider society, rather than the PR workplace (Daymon & Demetrious, 2014; Golombisky, 2015). PR is the primary means of enacting relations of ruling by institutions and McGowan recognises its need for exposure (Nastasia & Rakow, 2018).

In terms of sociocultural context, Judd and McGowan refer to #MeToo and recent U.S. events such as the Trump Tape scandal which caused anger and controversy.

McGowan refers to the scandal to portray the need for social change, inflaming anger and action from her audience. She notes the media's scare tactics of presenting #MeToo as man-hating. This reflects common stereotypes of angry feminists dating back to the second-wave (Mendes, 2012). McGowan and Judd rely on alternative discourses to feminism for credibility, with the feminist movement absent from their discourse (Serisier, 2018). This links to popular feminism and postfeminism. By neglecting to mention feminism, the women conform to the idea of the double entanglement, feminism is portrayed as common sense (McRobbie, 2009). Judd and McGowan are visible precisely because they are elite, white figures therefore most easily branded. Their celebrity statuses are problematised as obscuring critiques of patriarchal systems of violence and by the fact that #MeToo was originally founded for women of colour (Banet-Weiser, 2018). However, Judd and McGowan call for collective, structural change, therefore challenging postfeminist and neoliberal feminist ideals.

The third research question examines how victim/survivor/perpetrator discourses were channelled by the media. The *Guardian* reflects Judd and McGowan's call for collective activism and critique of the legal system, countering Mendes' (2012) finding of an erasure of political collective activism in news reporting. The *Guardian* presents victim/survivors as strong and determined and presents their own analysis of events, subverting the idea that victim/survivor analysis is disregarded (Alcoff, 2018). This reflects UNESCO's (2019) call to provide victim/survivors with a voice. Inclusion of voices from subjugated groups in society, not solely female celebrities but also farm workers, represents an attempt to disrupt dominant discourses surrounding sexual violation. However, reporting is also sensationalised, drawing upon gendered stereotypes surrounding victimisation, emphasising victim/survivor emotional states. The sensationalist approach can also be attributed to the broader contemporary context of media organisations and journalists, which has changed due to the digital expansion, 24/7 news cycles and constrained resources. Journalists operate in an environment which has been affected by an inclination towards predictable content, news commodification and tabloidization (Ramon & Tulloch, 2019).

The *Guardian* directly opposes the rape myths promoted through Weinstein's discourse. This is promising of sociocultural change as rape myths lead to fewer perpetrators being brought to justice and a sociocultural minimisation of sexual violation (Franiuk et al., 2008a; Henry & Powell, 2017). Initially, the *Guardian* uses the same indirect language as Weinstein which subtly reinforces rape myths and depersonalises the violence (AbiNader et al., 2020; Easteal et al., 2015). However this was before the increased visibility of #MeToo and in the absence of Weinstein's

confirmed guilt. From 2018, language choices become more direct, reflecting society's increased openness to talk about sexual violation and UNESCO's (2019) recommendation for preciseness in word choice. Rather than conveying Weinstein's preferred empathetic discourse (Manne, 2018), sensationalised reporting criticises Weinstein's power and authority. Exaggerating his status exposes and problematises his power, interrogating the systems and structures that facilitated his power and abuse.

The socio-cultural context of #MeToo had a large impact on reporting, as articles are increasingly sympathetic to the victim/survivors and increasingly acknowledge sexual violation as a structural problem, in line with the increasing visibility of #MeToo. This subverts previous studies which suggest that the media deradicalizes and depoliticises feminist discourse. However, the *Guardian* has previously been found to challenge neoliberal feminism and provide positive coverage of #MeToo (De Benedictis et al., 2019; Mendes, 2012). Where other news sources frame #MeToo in individualising terms and omit discussion of potential solutions to sexual violation (De Benedictis et al., 2019), from 2018 onwards, the *Guardian* increasingly recognises the structural issue of sexual violation and provides solutions. This reflects UNESCO's (2019) recommendation to suggest solutions and investigate the systems of harassment and circumstances that foster sexual assault. While excluding feminism and voices of feminist experts, the *Guardian* acknowledges the success of women's grassroots organising and uses experts from women's organisations to contextualise reporting. This follows the recommendation to refer to experts rather than relatives of the aggressor or victim (UNESCO, 2019).

Many results were omitted due to the significant limitation of the word count and time limits. Despite the large scope of the categories, only a few subcategories were used for in-depth analysis. Further research could continue to apply the remaining categories to reveal additional results. The categories could be applicable for comparative research into other perpetrators and victim/survivors of sexual violation. The study investigated women's experience, however these experiences are not of average women, but of celebrities. While celebrity status does not decrease the value of their everyday experiences as women, an interesting path for future research would be to examine how unknown women use PR to speak out and how their discourses are mediated in comparison to celebrity figures. In particular, research could adopt an intersectional perspective to investigate the differences in women's experience. Future research could also compare Judd and McGowan's discourses in more detail. Another limitation includes the analysis of just one newspaper due to the scope of the study. Future research could analyse multiple news sources to compare how they mediate discourses. While back stage analysis revealed results regarding text production, future research could focus more on the second element of CDA, in terms of text production, interpretation and distribution. This could be done by analysing the social media response to the PR techniques or by analysing comments on articles.

8. Conclusion

This study aimed to examine how perpetrators and victim/survivors of sexual violation use PR to legitimise or delegitimise accounts of sexual violation. It was of interest to discover how PR challenges or (re)produces rape culture and gendered hierarchies, affecting the way that cases of sexual violation are handled in the media, politics and legal system. Concepts from PR, feminism and media studies as well as a critical feminist theoretical framework informed a CDA of discourses from Weinstein, Judd and McGowan and newspaper articles from the *Guardian*. Research focused on three moments in the development of the Weinstein case: the emergence of the first reports; the pre-trial discourse and post-trial discourse.

Findings demonstrate that PR has the potential to reinforce or challenge dominant discourses surrounding sexual violation, therefore facilitating or disrupting the culture of complicity. By speaking out through PR techniques, Judd and McGowan contributed to a significant sociocultural shift in the way that sexual violation is understood. Their discourse fuelled a collective activism and institutional reform. In the face of #MeToo, Weinstein's PR techniques proved less successful, as the *Guardian* channelled his outdated discourse unsympathetically. The reliance on rape myths and male authority failed to excuse the sexual violation he committed. The *Guardian* used the case as a platform for conversations about #MeToo and to critique the systems that facilitate a culture of complicity, by promoting alternative discourses emerging from the PR strategies of victim/survivors and critically examining the dominant discourses emerging from Weinstein's PR strategies.

The research carries implications for both PR academia and practice. Most importantly, it reveals PR's potential in disrupting gendered hierarchies and gaining social justice through providing a voice to victim/survivors who are suppressed or marginalised. This potential generates questions regarding the social responsibility of PR, from whose voices are researched in academia, to what discourses are promoted through practice. PR as communication can facilitate collective activism, critique institutionalised power relations and disrupt rape myths, ultimately aiding in the construction of an environment where perpetrators may be brought to justice.

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10. Appendices

10.1 Appendix A: Data Collection

Table 6: Moment 1 Data Collection

Moment 1: October 2017			
	Data	Source	Detail
Weinstein	ABC News interview	ABC News. (2017a, October 6). <i>Harvey Weinstein accused of sexual harassment</i> . [Video file]. Retrieved from https://www.youtube.com/watch?v=rvVj33TGj8Y .	An ABC News TV interview (2017a) with Lisa Bloom (Weinstein's advisor) following the publication of the <i>New York Times</i> article. This interview had not been covered in the previous research.
	ABC News interview	ABC News. (2017b, October 27). <i>Ashley Judd on deciding to come forward with Weinstein allegations</i> . [Video file]. Retrieved from https://www.youtube.com/watch?v=6xC_jG501z0	Judd shares her experience of Weinstein in a television interview
Judd	<i>She Said</i> by Kantor and Twohey (2019)	Kantor, J., & Twohey, M. (2019). <i>She Said</i> . London: Bloomsbury.	An account from the investigative journalists who first broke the Weinstein story, which details their reporting experience and their behind-the-scenes interactions with Judd as she decided whether to go public with her story.
	Speech at The Women's Convention	McGowan, R. (2017, November 19). <i>Rose McGowan Speech Women's Convention Oct 2017</i> . [Video file]. Retrieved from https://www.youtube.com/watch?v=Avh8sYFI6fs	A speech at the October 2017 Women's Convention
McGowan	<i>She Said</i> by Kantor and Twohey (2019)	Kantor, J., & Twohey, M. (2019). <i>She Said</i> . London: Bloomsbury.	Accounts from the investigative journalists who first broke the Weinstein story, which detail their reporting experience and their behind-the-scenes interactions with McGowan as she decided whether to go public with her story.
	<i>Catch and Kill</i> by Farrow (2019)	Farrow, R. (2019). <i>Catch and Kill</i> . London: Fleet.	Interactions with McGowan as she decided whether to go public with her story.
The Guardian	TG01:	Lee, B., & Redden, M. (2017, October 6). Harvey Weinstein	Articles from between 05.10.2017- 06.10.2017

Harvey Weinstein to take 'leave of absence' as sexual harassment allegations surface (Lee & Redden, 2017)	to take 'leave of absence' as sexual harassment allegations surface. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/film/2017/oct/05/harvey-weinstein-sexual-harassment-allegations	Following the publication of the <i>New York Times</i> exposé
TG02: Harvey Weinstein legal aide calls his alleged conduct 'gross' and illegal (Redden, 2017)	Redden, M. (2017, October 6). Harvey Weinstein legal aide calls his alleged conduct 'gross' and illegal. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/film/2017/oct/06/harvey-weinstein-sexual-harassment-allegations-new-york-times	Articles from between 05.10.2017- 06.10.2017 Following the publication of the <i>New York Times</i> exposé

Table 7: Moment 2 Data Collection

Moment 2: May 2018			
	Data	Source	Detail
Weinstein	Statement in response to McGowan's reports of sexual violation (CBS News, 2018)	CBS News. (2018, January 30). "A bold lie": Weinstein's lawyer responds to Rose McGowan's rape claim. <i>CBS News</i> . Retrieved from https://www.cbsnews.com/news/harvey-weinstein-rose-mcgowan-rape-claim-lawyer-statement/	A statement released to the media by Weinstein's PR team and lawyers.
	Pre-trial interview with <i>Page Six</i> (Rosenberg, 2019)	Rosenberg, R. (2019, December 15). Harvey Weinstein: I deserve pat on back when it comes to women. <i>Page Six</i> . Retrieved from https://pagesix.com/2019/12/15/harvey-weinstein-i-deserve-pat-on-back-when-it-comes-to-women/	A press interview with Weinstein in hospital before the start of his trial.
Judd/McGowan	Statement of response to Weinstein's <i>Page Six</i> interview released by	Time's Up [@TIMESUPNOW]. (2019, December 16). In response to an interview published today in @nypost's @PageSix , 23 women who	A statement released by Time's Up through Twitter in response to Weinstein's <i>Page Six</i> interview, signed by both Judd and McGowan

	<i>Time's Up</i> (Time's Up, 2019)	came forward to report Harvey Weinstein's sexual misconduct have issued the following statement [TWEET]. Retrieved from https://twitter.com/TIMESUPNOW/status/1206420956169854976	
Judd	<i>BBC News</i> (2018) interview	BBC News. (2018, January 15). <i>Ashley Judd: I was not frightened of Harvey Weinstein - BBC News</i> . [Video file]. Retrieved from https://www.youtube.com/watch?v=bA1U7QJL9XU	A TV interview where Judd recounts her experience of Weinstein
	<i>ABC News</i> (2018) interview	ABC News. (2018, May 1). <i>Ashley Judd explains why she's suing Weinstein</i> . [Video file]. Retrieved from https://www.youtube.com/watch?v=Lf_6V30lBro	A TV interview where Judd recounts her experience of Weinstein and her decision to sue him
McGowan	<i>Good Morning Britain</i> interview (2018)	Good Morning Britain. (2018, April 18). <i>Rose McGowan on the #MeToo Movement Good Morning Britain</i> . [Video file]. Retrieved from https://www.youtube.com/watch?v=6nNSylUUhxE	A television interview where McGowan discusses Weinstein and #MeToo.
	<i>Today Show</i> interview (TODAY, 2018a, 2018b, 2018c).	TODAY. (2018a, May 25). <i>Rose McGowan On Harvey Weinstein Arrest: 'I Didn't Believe This Day Would Come' Megyn Kelly TODAY</i> . [Video file]. Retrieved from https://www.youtube.com/watch?v=MQ2wQbxqDpU TODAY. (2018b, May 25). <i>Rose McGowan On Harvey Weinstein: 'I Don't Ever Want To See Him Again' Megyn Kelly TODAY</i> . [Video file]. Retrieved from https://www.youtube.com/watch?v=JRpvtVWblXs TODAY. (2018c, May 25). <i>Rose McGowan: 'I Don't Want To' Forgive Harvey</i>	A television interview where McGowan responds to Weinstein being charged with rape a few hours earlier. This interview is split into three parts on YouTube, hence three separate links.

		Weinstein / Megyn Kelly TODAY. [Video file]. Retrieved from https://www.youtube.com/watch?v=NWSIzfe3eDo	
The Guardian	TG03: Harvey Weinstein: the remarkable downfall of Hollywood's biggest mogul (Lartey, 2018)	Lartey, J. (2018, May 25). Harvey Weinstein: the remarkable downfall of Hollywood's biggest mogul. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/film/2018/may/25/harvey-weinstein-arrest-movie-mogul-downfall-what-happened	Articles from between 25.05.2018- 26.05.2018 Weinstein charged with rape and sexual abuse
	TG04: Harvey Weinstein appears in court charged with rape and other sexual offences (Holpunch & Lartey, 2018)	Holpunch, A., & Lartey, J. (2018, May 25). Harvey Weinstein appears in court charged with rape and other sexual offences. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/film/2018/may/25/harvey-weinstein-surrenders-over-sexual-misconduct-charges	Articles from between 25.05.2018- 26.05.2018 Weinstein charged with rape and sexual abuse
	TG05: Weinstein's arrest marks a profound shift – but how far will it go? (Holpunch, 2018)	Holpunch, A. (2018, May 25). Weinstein's arrest marks a profound shift – but how far will it go?. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/film/2018/may/25/weinstein-metoo-how-far-will-it-go-shift	Articles from between 25.05.2018- 26.05.2018 Weinstein charged with rape and sexual abuse

Table 8: Moment 3 Data Collection

Moment 3: February/March 2020			
	Data	Source	Detail
Weinstein	Post-trial statement (Maddaus & Wagmeister, 2020).	Maddaus, G., & Wagmeister, E. (2020, March 11). Harvey Weinstein Pleads for Mercy: 'I'm Worried About This Country'. <i>Variety</i> . Retrieved from https://variety.com/2020/biz/news/harvey-weinstein-	Weinstein's statement to the court following his sentencing, published in media outlets following the trial.

		sentencing-plea-1203530119/	
Judd	<i>New York Times</i> article (Kantor, Twohey, Ashford, Einhorn & Gabler, 2020)	Kantor, J., Twohey, M., Ashford, A., Einhorn, C., & Gabler, E. (2020, February 24). 'Finally': Ashley Judd and Other Weinstein Accusers Respond to Verdict. <i>The New York Times</i> . Retrieved from https://www.nytimes.com/2020/02/24/nyregion/harvey-weinstein-accusers.html	Judd's response to the verdict is reported in an article by the <i>New York Times</i> .
	Tweet (Judd, 2020)	Judd, A. [@AshleyJudd]. (2020, February 24). For the women who testified in this case, and walked through traumatic hell, you did a public service to girls and women everywhere, thank you. #ConvictWeinstein #Guilty [TWEET]. Retrieved from https://twitter.com/AshleyJudd/status/1231995493888266242	Judd's social media response after Weinstein is found guilty
McGowan	Interview with <i>Good Morning Britain</i> (2020)	Good Morning Britain. (2020, February 25). <i>Rose McGowan Reacts to Harvey Weinstein's Guilty Conviction</i> <i>Good Morning Britain</i> . [Video file]. Retrieved from https://www.youtube.com/watch?v=SRibK1zISZY	Television interview following Weinstein's guilty verdict
	<i>Catch and Kill Podcast</i> episode (Farrow & Pineapple Street Studios, 2020).	Farrow, R. & Pineapple Street Studios. (Producers). (2020, February 28). The Verdict: A conversation with Rose McGowan. <i>The Catch and Kill Podcast</i> . [Audio podcast]. Retrieved from https://podcasts.apple.com/us/podcast/the-catch-and-kill-podcast-with-ronan-farrow/id1487730212	Podcast episode detailing her experiences as a victim/survivor of sexual violation and her feelings towards Weinstein's guilty conviction
The Guardian	TG06: Harvey Weinstein tried to silence	Pilkington, E. (2020, February 25). Harvey Weinstein tried to silence and blame victims.	Articles from between 24.02.2020- 25.02.2020

and blame victims. At trial it no longer worked (Pilkington, 2020)	At trial it no longer worked. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/world/2020/feb/24/harvey-weinstein-trial-verdict-victims	Weinstein found guilty
TG07: Harvey Weinstein went from untouchable to incarcerated. Thank #MeToo (Donegan, 2020)	Donegan, M. (2020, February 24). Harvey Weinstein went from untouchable to incarcerated. Thank #MeToo. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/commentisfree/2020/feb/24/harvey-weinstein-untouchable-guilty-thank-me-too	Articles from between 24.02.2020- 25.02.2020 Weinstein found guilty
TG08: The Guardian view on Harvey Weinstein: a rapist behind bars (Editorial, 2020)	Editorial. (2020, February 25). The Guardian view on Harvey Weinstein: a rapist behind bars. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/commentisfree/2020/feb/25/the-guardian-view-on-harvey-weinstein-a-rapist-behind-bars	Articles from between 24.02.2020- 25.02.2020 Weinstein found guilty
TG09: Harvey Weinstein bewildered as women he abused have their say (Aratani, 2020)	Aratani, L. (2020, March 11). Harvey Weinstein bewildered as women he abused have their say. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/world/2020/mar/11/harvey-weinstein-bewildered-as-women-he-abused-have-their-say	Articles from between 11.03.2020-12.03.2020 Weinstein was sentenced
TG10: Harvey Weinstein sentenced to 23 years in prison on rape conviction (Aratani & Pilkington, 2020).	Aratani, L., & Pilkington, E. (2020, March 11). Harvey Weinstein sentenced to 23 years in prison on rape conviction. <i>The Guardian</i> . Retrieved from https://www.theguardian.com/world/2020/mar/11/harvey-weinstein-sentencing-rape-conviction	Articles from between 11.03.2020-12.03.2020 Weinstein was sentenced

10.2 Appendix B: Ethical Codes

10.2.1 The Guardian's Editorial Code; the Guardian and Observer Style Guide (2020).

When reporting on sexual abuse, guidelines state:

- Do not use 'sex abuse' as the term 'sex' can imply consent.
- The term victim is used for those in an abusive situation or at risk of abuse. The term survivor is used for people who have experienced sexual abuse in the past. Give priority to the preferences of the person we are writing about.
- The term abuse is preferable to violence as it more widely encompasses the different forms of abuse that can occur.
- Avoid using the term 'historical' to describe sexual abuse crimes from the past. Survivors, particularly adults who were abused as children, feel the term undermines the long-lasting impact of the crimes.
- Always include helpline numbers.
- The press must not identify victims of sexual assault or publish material likely to contribute to such identification unless there is adequate justification and they are legally free to do so.

10.2.2 Code of Ethics. Declaration of Principles of Professional Journalists in Catalonia. (2016).

The journalists should:

1. Report with accuracy and precision
2. Avoid harm due to information without sufficient basis
3. Rectify incorrect information

4. Use legitimate and worthy methods to obtain information
5. Cite the sources and preserve the professional secrecy
6. Reconcile the individual rights with the public right to know
7. Avoid conflict of interests
8. Not use privileged information for one's own good
9. Respect the right to privacy
10. Safeguard the presumption of innocence
11. Protect the rights of minors
12. Respect the dignity of the persons, as well as their physical and moral integrity

10.2.3 IFJ Global Charter of Ethics for Journalists (2019).

1. Respect for the facts and for the right of the public to truth is the first duty of the journalist.
2. In pursuance of this duty, the journalist shall at all times defend the principles of freedom in the honest collection and publication of news, and of the right of fair comment and criticism. He/she will make sure to clearly distinguish factual information from commentary and criticism.
3. The journalist shall report only in accordance with facts of which he/ she knows the origin. The journalist shall not suppress essential information or falsify any document. He/she will be careful to reproduce faithfully statements and other material that non-public persons publish in social media.
4. The journalist shall use only fair methods to obtain information, images, documents and data and he/she will always report his/her status as a journalist and will refrain from using hidden recordings of images and sounds, except

where it is impossible for him/her to collect information that is overwhelmingly in the public interest. He/she will demand free access to all sources of information and the right to freely investigate all facts of public interest.

5. The notion of urgency or immediacy in the dissemination of information shall not take precedence over the verification of facts, sources and/or the offer of a reply.
6. The journalist shall do the utmost to rectify any errors or published information which is found to be inaccurate in a timely, explicit, complete and transparent manner.
7. The journalist shall observe professional secrecy regarding the source of information obtained in confidence.
8. The journalist will respect privacy. He/she shall respect the dignity of the persons named and/or represented and inform the interviewee whether the conversation and other material is intended for publication. He/she shall show particular consideration to inexperienced and vulnerable interviewees.
9. Journalists shall ensure that the dissemination of information or opinion does not contribute to hatred or prejudice and shall do their utmost to avoid facilitating the spread of discrimination on grounds such as geographical, social or ethnic origin, race, gender, sexual orientation, language, religion, disability, political and other opinions.
10. The journalist will consider serious professional misconduct to be:
 - plagiarism
 - distortion of facts
 - slander, libel, defamation, unfounded accusations

11. The journalist shall refrain from acting as an auxiliary of the police or other security services. He/she will only be required to provide information already published in a media outlet.
12. The journalist will show solidarity with his/her colleagues, without renouncing his/her freedom of investigation, duty to inform, and right to engage in criticism, commentary, satire and editorial choice.
13. The journalist shall not use the freedom of the press to serve any other interest and shall refrain from receiving any unfair advantage or personal gain because of the dissemination or non-dissemination of information. He/she will avoid - or put an end to - any situation that could lead him/her to a conflict of interest in the exercise of his/her profession. He/she will avoid any confusion between his activity and that of advertising or propaganda. He/she will refrain from any form of insider trading and market manipulation.
14. The journalist will not undertake any activity or engagement likely to put his/her independence in danger. He/she will, however, respect the methods of collection/dissemination of information that he / she has freely accepted, such as "off the record", anonymity, or embargo, provided that these commitments are clear and unquestionable.
15. Journalists worthy of the name shall deem it their duty to observe faithfully the principles stated above. They may not be compelled to perform a professional act or to express an opinion that is contrary to his/her professional conviction or conscience.

16. Within the general law of each country the journalist shall recognize in matters of professional honour, the jurisdiction of independent self-regulatory bodies open to the public, to the exclusion of every kind of interference by governments or others.

10.2.4 UNESCO Reporting on Violence against Women and Girls, A Handbook for Journalists (2019, p.62-64).

Advice and good practices:

- Be precise in your choice of words and use appropriate vocabulary: sexual harassment is not synonymous with sexual assault or rape (see section 1.6.). To make it clear that violence has occurred, do not use the term 'sexual intercourse' and avoid the term 'non-consensual sexual intercourse'. Instead, use the terms 'rape' or 'sexual assault', as appropriate. Similarly, care should be taken with the use of pronouns. For example, be careful not to say 'she got raped' and instead say 'she was raped'.
- Give the victim/survivor a voice when possible and if they wish to speak out.
- Talk to experts rather than relatives of the aggressor or victim, whose testimonies often provide little information and are ridden with clichés ('he was just an ordinary father', 'we would never have thought that...' etc). It is recommended that journalists contact specialists (doctors, psychologists, lawyers, social workers) who can provide proper analysis.
- Emphasize the impact that harassment, assault or rape has on the victim, both in the short and long term, in terms of physical (injuries, trauma, unwanted pregnancy, insomnia and other health problems), psychological

(insecurity, low self-esteem, depression), social (difficult family relationships and friendships, dropping out of education) or economic (inability to work) issues.

- Also show the impact of this type of crime on society as a whole (women's exclusion from public spaces, absenteeism from work, etc.).
- Do not limit yourself to covering an individual case. Investigate the 'culture', exploitation or 'system' of harassment and sexual objectification of women that this individual case may reveal. Interviewing an activist against gender-based violence can provide an interesting viewpoint.
- Investigate the concrete circumstances that foster sexual harassment and sexual assault: the lack of a clear gender equality policy in various companies and institutions; the inadequacy of public transport services; working conditions in workshops and offices; the dangerous nature of certain public spaces (urban building sites, dark tunnels, deserted streets and parks, etc.); gang-dominated settings, etc.
- Reiterate that remaining passive when witnessing an assault constitutes failure to assist a person in danger.
- Practise solutions journalism: report, for example, on prevention measures and responses to harassment, whether these strategies are individual, community-based or state-led. Why not produce a series of reports featuring various positive and creative initiatives to prevent or address harassment and sexual assault? These could include courses in verbal or physical self-defence for women, or 'safety audits', which are now conducted in many countries.

- Also investigate institutional responses to sexual harassment and similar assaults: are they appropriate? Do victims have adequate protection? How are they treated in police stations when they report a crime? Are police officers trained to understand the extent of psychological abuse? Do they respond in a timely and appropriate manner? Are survivor support services adequately resourced?
- Encourage women to report the matter to the authorities: only a small minority do so, because of a sense of shame, fear of reprisals, fear that reporting it will not resolve the situation, or because of the cost and slowness of the proceedings.

10.3 Appendix C: Categories for Analysis

Table 9: Actions/Problem Category

Definition	Reasons	Solution
What is the action/problem?	Which reasons create the action/problem?	Which solutions are presented?

Table 10: Actors Category

Active Actors	Passive Actors	Me Too (Nominated)	Collectivism	Individualism
<ul style="list-style-type: none"> Actors as the “active, dynamic forces in an activity” (p.33) 	<ul style="list-style-type: none"> Actors as “‘undergoing’ the activity, or as being ‘at the receiving end of it.’”. Actors subjected: objects in the representation Actors beneficialised: “third party which positively or negatively benefits from the action” (p.33) 	<ul style="list-style-type: none"> Actors represented in terms of their “unique identity” (p.40) 	<ul style="list-style-type: none"> Group action-plurality 	<ul style="list-style-type: none"> Actors referred to as individuals
-van Leeuwen, 2008				

Table 11: Authority Category

Personal Authority	Expert Authority	Impersonal Authority	Traditional Authority	Conformity Authority
Authority from status or role in a particular institution	Authority from expertise rather than status	Laws, rules and regulations	Traditions as accepted rules enforced by everyone: “practice”; “custom”; “habit” (p.108)	Accepted due to acceptance by everybody else. “The implicit message is, ‘everybody else is doing it, and so should you’” (p.109)
-van Leeuwen, 2008				

Table 12: Legitimation Category

Justification	Legitimiser Discourse	Linguistic Values
<ul style="list-style-type: none"> How actors justify actions 	<ul style="list-style-type: none"> How the speaker’s discourse is represented as a reflection of reality 	<ul style="list-style-type: none"> Discourse that connects the speaker to the audience, making the

<ul style="list-style-type: none"> • How actors criticise detractors to silence or delegitimise their discourse 	<ul style="list-style-type: none"> • How opposing discourse is represented as subjective 	audience more likely to believe in the actor's credibility and legitimacy of discourse
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Table 13: Moral Evaluation Category

Legitimation by linking discourse to moral values, often not explicit, only “hinted” at (van Leeuwen, 2008, p.110)			
Family	Self-improvement	Heroism	Shame/Remorse
Reference to family values and family life	Reference to the bettering of the self, morally and emotionally	Reference to good deeds done on behalf of others-subordinated groups, often towards goals of social justice	Reference to emotions such as shame or remorse, demonstrating moral evaluation of own actions

Table 14: Truth Category

Accuracy/Rumours	Vagueness/Silence	Opinion vs Information	Sensationalism
<ul style="list-style-type: none"> • What are the credible facts and what is rumour? <p>Col·legi de Periodistes de Catalunya. (2016)</p> <ul style="list-style-type: none"> • Report with accuracy and precision <p>The Guardian's Editorial Code (2020):</p> <ul style="list-style-type: none"> • Trust in the authenticity and reliability of our sources is essential • Take care not to publish inaccurate, misleading or distorted information, including pictures. <p>IFJ Global Charter of Ethics for Journalists (2019)</p> <ul style="list-style-type: none"> • Respect for the facts and the right of the public to truth • The journalist shall report only in accordance with facts of which he/ she knows the origin. The journalist shall not suppress essential 	<ul style="list-style-type: none"> • What is evaded/omitted? • Who is allowed to speak? • Who is silenced? <p>UNESCO (2019)</p> <ul style="list-style-type: none"> • Give the victim/survivor a voice when possible if they wish to speak out • Emphasize the impact that harassment, assault or rape has on the victim, both in the short and long term • Show the impact of this type of crime on society as a whole • Do not limit yourself to covering an individual case. Investigate the 'culture', exploitation or 'system' • Practice solutions journalism 	<ul style="list-style-type: none"> • Is reporting presented as opinion or as factual information? <p>IFJ Global Charter of Ethics for Journalists (2019)</p> <ul style="list-style-type: none"> • Clearly distinguish factual information from commentary and criticism <p>UNESCO (2019)</p> <ul style="list-style-type: none"> • Talk to experts rather than relatives of the aggressor or victim, whose testimonies often provide little information and are ridden with clichés 	<ul style="list-style-type: none"> • Is reporting exaggerated? • Does reporting refer to rape myths? <p>The Guardian, (2020)</p> <ul style="list-style-type: none"> • Prioritise straight and accurate reporting over reporting that makes the story strong or interesting <p>IFJ Global Charter of Ethics for Journalists (2019)</p> <ul style="list-style-type: none"> • Journalists shall ensure that the dissemination of information or opinion does not contribute to hatred or prejudice and shall do their utmost to avoid facilitating the spread of discrimination • The journalists will consider serious professional misconduct to be distortion of facts,

<p>information or falsify any document.</p> <ul style="list-style-type: none"> • The notion of urgency or immediacy shall not take precedence over the verification of facts <p>UNESCO (2019)</p> <ul style="list-style-type: none"> • Be precise in your choice of words and use appropriate vocabulary: sexual harassment is not synonymous with sexual assault or rape • Consider the specific ethical and legal dilemmas posed by reports of harassment and assault. Double-check testimonies and respect the presumption of innocence 	<ul style="list-style-type: none"> • Encourage women to report the matter to the authorities 	<p>slander, libel, defamation, unfounded accusations</p> <p>UNESCO (2019)</p> <ul style="list-style-type: none"> • Ensure that the media as a whole does not reinforce representations and stereotypes
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Table 15: Responsibility Category

Right to Privacy	Bad taste
<p>Col·legi de Periodistes de Catalunya. (2016)</p> <ul style="list-style-type: none"> • People should be treated with respect and dignity, particularly the most vulnerable ones. • Unnecessary interference and speculations about their feelings and circumstances should be avoided <p>The Guardian's Editorial Code (2020):</p> <ul style="list-style-type: none"> • Privacy intrusion: there must be sufficient and justified cause; there must be integrity of motive; methods must be in proportion with minimal intrusion; must be authorised; must have reasonable prospect of success. • The press must not identify victims of sexual assault or publish material likely to contribute to such identification unless there is adequate justification and they are legally free to do so. <p>IFJ Global Charter of Ethics for Journalists (2019)</p> <ul style="list-style-type: none"> • The journalist shall use only fair methods to obtain information, images, documents and data and he/she will always report his/her status as a journalist and will refrain from using hidden recordings 	<p>Col·legi de Periodistes de Catalunya. (2016)</p> <ul style="list-style-type: none"> • Respect the dignity of the persons, as well as their physical and moral integrity • Avoid harm due to information without sufficient basis <p>IFJ Global Charter of Ethics for Journalists (2019)</p> <ul style="list-style-type: none"> • The journalist shall respect the dignity of the persons named and/or represented. He/she shall show particular consideration to inexperienced and vulnerable interviewees <p>UNESCO (2019)</p> <ul style="list-style-type: none"> • Avoid explicit images of violence • Do not crop or edit reality • Use drawings the describe rather than show situations, avoiding ethical and legal problems

- The journalist shall observe professional secrecy regarding the source of information obtained in confidence
- The journalist will respect privacy

10.4 Appendix D: Transcript Sample

Table 16: Transcript Symbols

(.)	short pause
< >	slower pace
> <	faster pace
[]	overlapping speech
?	higher intonation at end of utterance
.	lower intonation at end of utterance
<u>word</u>	emphasis
(4)	silence measured in seconds
WORD	speech uttered at a higher volume than the surrounding talk
°word°	speech uttered at a lower volume than the surrounding talk
()	Non verbal gestures

McGowan's speech at October 2017 Women's Convention-

<https://www.youtube.com/watch?v=Avh8sYFI6fs>

Tarana Burke: So please join me (.) in this moment in welcoming activist (.) and actress Rose McGowan (.) who screamed her Me Too loud enough to almost shut down the internet (Clapping and cheering as McGowan walks on stage with her hand up in a fist, smiling and hugging Burke)

McGowan: Good morning women allies. (takes a deep breath) (5) Thank you Tarana Burke.

(.) Thank you (.) to all of you fabulous strong powerful (.) Me Toos. (.) Because we are all Me

Toos (.) and thank you Tarana (.) for giving us two words and a hashtag that helped free us.

(.) I have been silenced for twenty years (2) I have been slut shamed (2) I have been

harassed. (2) I have been maligned. And you know what I'm just like you. Because what

happened to me behind the scenes happens to all of us in this society and that cannot stand

and it will not stand. (4) WE ARE FREE. (2) WE ARE STRONG. (2) We are one massive

collective voice that is what Rose Army is about it is about all of us being roses in our own

life (.) not me the actual flower. Because we have thorns. (2) And our thorns carry justice.

And our thorns carry consequence. No more. Will we be shunted to the side (gestures to the

side). No more. Will we be hurt. (3) It's time to be whole. It's time to rise. It's time to be

brave. (3) In the face of unspeakable (looks down and shakes her head) (3) actions (.) from

one monster we look away to another (.) the head monster of all right now. (4) (audience

clapping) And they are the same. (4) And they must die. It is time the paradigm must be

subverted. (.) It is time. We've been waiting a very long time for this to happen but we don't

need to wait anymore because we've got this. We've GOT this I KNOW it. (2) (audience

clapping) My sisters. (.) Our allies. (.) Our brothers. (.) We are no nation. (.) We are no

country. (.) We belong to no flag. (.) We are a planet of women. (4) And you will hear us roar.

(7) (audience clapping and cheering) I came to be a voice for all of us who've been told we

are nothing. (2) For all of us who've been looked down on. (.) For all of us who've been

grabbed by the motherfucking pussy. (audience cheering and clapping) (7) (Shaking her

war metaphor emotion
power discourse united solidarity
silenced gendered discourse
all affected by same problem
justice + consequence
repetition rule of 3
silent discourse
war metaphor
time - the moment
rule of 3 - unity
we are repeated - literary term can't remember
heroic speaking out
rule of 3 unity
Trump Tape
for ppl old they are nothing by elite

rebellion
 rule of 3
 collective
 activism
 head) No more. Name it. Shame it. Call it out. Join me join all of us as we amplify each other's voices (.) and we do what is right for us (.) and for our sisters and for this planet
 earth as female-gendered discourse raising the planet
 mother earth (audience clapping and cheering) (7) There are so many (.) women (.) that inspire me on a daily basis (.) >and if I can be one ounce of that at any moment in time for any of you I send you all of the strength that I have. < (3) Hollywood may seem like it's an isolated thing (.) but it is not it is the messaging system for your mind. It is the mirror that you're given to look into. This is what you are as a woman. This is what you are as a man. This is what you are as a boy girl (.) gay straight transgender but it's all told through 96% males in the Director's Guild of America. (.) THAT STATISTIC HAS NOT CHANGED SINCE 1946 SO WE ARE GIVEN (gesturing forward) <ONE VIEW>. And I know the men behind that view. (.) And they should not be in your mind. And they should not be in mine. (.) It's time to clean house. (8) (audience clapping and cheering, McGowan raises her fist into the air). I wanna thank you for being here. (.) For giving (.) me wings (.) during this very difficult time. (3) The triggering has been insane. (2) The monster's face everywhere my nightmare. (.) But I know I'm not alone because I'm just the same as the girl in the tiny little town who was raped by the football squad and they have full dominance and control over their little town newspaper there really is no actual difference. (.) It's the same situation and that situation must end because it is not our shame. (audience clapping and cheering) THE SCARLET LETTER IS THEIRS IT IS NOT OURS. (raising and lowering her hand each sentence) WE ARE PURE. WE ARE STRONG. WE ARE BRAVE. AND WE WILL FIGHT. (McGowan raises her fist into the air). (4) PUSSIES GRAB BACK. WOMEN GRAB BACK. WE SPEAK. WE YELL. WE MARCH. WE ARE HERE. WE WILL NOT GO AWAY. (3) MY NAME IS ROSE MCGOWAN AND I AM BRAVE AND I AM YOU. (12) (lowers her fist) Thank you. (2) Right now (.) there is another mother country hurting (.) that desperately needs our help. (.) That desperately needs our attention. (.) So I am honoured to introduce the author activist and academic Rosa Clemente from Puerto Rico. (raises her fist and walks off stage)

voices
visibility

hegemony
ideology
patriarchy

hegemony

freedom

trauma

collective
activism

shame

powerful
gesture
war
metaphor

rule of 3

trump tape

10.5 Appendix E: Ethical Approval

General University Ethics Panel (GUEP)



Ethical Approval Form for undergraduate and taught postgraduate students

Before you start: If you are unclear about applying for ethical approval and choosing the correct ethics form read the [guidance](#) and complete the [Ethics Checklist](#). Please also consult your module handbook for discipline specific advice.

Applicants are encouraged to complete the “Research Integrity Resources” training that is available via [Canvas](#).

Information on University Insurance policies can be found [here](#).

This ethics approval form should be completed in consultation with your supervisor, electronically signed and submitted in **Word** format according to the guidance in your discipline handbook at **least one month before** the research work is due to start. You should not commence your research until you have been notified that your project is approved. Ethical issues arising during the project should be discussed with your supervisor.

SECTION A: Applicant details

A1. Surname of applicant: Lopez Wyld		
A2. First name(s): Iris		
A3. Student ID number: 2834098		
A4. Email address of applicant: irl00005@students.stir.ac.uk		
A5. Faculty affiliation: Arts and Humanities Division: A&H Communication, Media & Culture Overseas campus: Universitat Pompeu Fabra		
A6. Designation:	Undergraduate student: <input type="checkbox"/>	Taught postgraduate <input checked="" type="checkbox"/>
A7. Degree programme: MSc Strategic Communication and Public Relations Module code: PREP10		
A8. Supervisor name: Ruth Rodriguez-Martinez Supervisor email address: ruth.rodriquez@upf.edu		
A9. Supporting documentation: Please submit all relevant supporting documents with this form and tick corresponding boxes below. Please use the templates provided on the University website.		

Participant info sheets: Yes ☐ No ☐ Not applicable ☒

Consent forms Yes ☐ No ☐ Not applicable ☒

Data collection instruments Yes ☐ No ☐ Not applicable ☒

Interview schedules or topic guides Yes ☐ No ☐ Not applicable ☒

Participant recruitment materials Yes ☐ No ☐ Not applicable ☒

Participant Debrief information Yes ☐ No ☐ Not applicable ☒

External review Yes ☐ No ☐ Not applicable ☒

Other ☐ Please specify: [Click here to enter text](#)

If you have entered "No" provide a brief explanation/justification: [Click here to enter text](#)

SECTION B: Research involving or impacting animals

B1. Does your research project involve animals? If YES , please also submit an application to the Animal Welfare and Ethical Review Body (AWERB) (click here). These applications can run in parallel and your research must not commence until you have approval from both GUEP and AWERB	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
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SECTION C: Research involving NHS, Invasive or Clinical Research

C1. Does the proposed research involve NHS patients, staff or sites or intrusive interventions, which participants would not encounter in the course of their everyday life? If YES , see more information on this page NICR for research that should be reviewed by our NHS, Invasive or Clinical Research Committee (NICR)	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
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SECTION D: Research Project details

D1. Project title: Sexual Assault, Weinstein and Legitimacy. The role of public relations in legitimising accusations of sexual assault.
D2. Proposed start date: 11/04/2020 Proposed completion date: 24/07/2020
D3. Project description <i>Please provide a summary of your research project (~half page, one page maximum) describing the topic, and main objectives, a summary of your proposed methodology (e.g. fieldwork, experimental procedures, surveys, interviews, focus groups, standardised testing, video or audio recording), and participants (i.e. brief characteristics of your sample).</i> a. Topic The role of public relations in legitimising accusations of sexual assault. b. Main aims/objectives

Aims: To uncover how Weinstein uses public relations to defend himself against accusations of sexual assault. To discover how McGowan and Judd use public relations to legitimise their narratives of sexual assault. To investigate how the media channels and influences the impact of Weinstein's, Judd's and McGowan's discourses.

c. Methods

The problem is approached by conducting a critical discourse analysis from a critical feminist perspective of victim (Ashley Judd and Rose McGowan), perpetrator (Harvey Weinstein) and media (The Guardian) discourses from three moments: October 2017 (when Weinstein was first accused), 2018/19 (the midst of the MeToo movement), February/March 2020 (after the result of Weinstein's trial).

The discourses from 2017 will be analysed using a front-stage back-stage approach, as the researcher has access to material revealing the back-stage discussions to their PR strategies.

d. Sample/Participants

Moment 1: 2017- the first accusations

Ashley Judd: ABC News Interview October 2017-

https://www.youtube.com/watch?v=6xC_jG501z0

Sections from *She Said. Breaking the Sexual Harassment Story That Helped Ignite a Movement*, Kantor and Twohey (2019), where Judd debates going public with her story of sexual harassment.

Rose McGowan: McGowan's speech at October 2017 Women's

Convention- <https://www.youtube.com/watch?v=Avh8sYFI6fs>

Sections from *Catch and Kill*, Farrow (2019), where McGowan debates going public with her story of sexual harassment

Harvey Weinstein: Sections from *She Said. Breaking the Sexual Harassment Story That Helped Ignite a Movement*, Kantor and Twohey (2019) including: a memo addressed to Weinstein from Lisa Bloom, outlining possible public relations strategies and the recounting of an interview with Lanny Davis, who handled Weinstein's PR.

Interview with CNN, January 17th 2017- <https://www.youtube.com/watch?v=yVUMeLsvzjw>

Weinstein's Statement of Response of New York Times Article 2017-

<https://www.nytimes.com/interactive/2017/10/05/us/statement-from-harvey-weinstein.html>

Lisa Bloom Interview ABC News: <https://www.youtube.com/watch?v=rvVj33TGj8Y>

The Guardian (6th October following publication of New York Times article):

6th October 2017 Harvey Weinstein to take 'leave of absence' as sexual harassment allegations surface <https://www.theguardian.com/film/2017/oct/05/harvey-weinstein-sexual-harassment-allegations>

6th October 2017 Harvey Weinstein: bombshell allegations hint at dark side to Hollywood kingmaker <https://www.theguardian.com/film/2017/oct/05/harvey-weinstein-sexual-harassment-allegations-film-industry-response>

6th Oct 2017 Harvey Weinstein legal aide calls his alleged conduct 'gross' and illegal <https://www.theguardian.com/film/2017/oct/06/harvey-weinstein-sexual-harassment-allegations-new-york-times>

Moment 2: 2018/9- midst of the MeToo Movement

Ashley Judd: Interview with BBC, January 2018-

<https://www.youtube.com/watch?v=bA1U7QJL9XU>

ABC News Interview May 2018- https://www.youtube.com/watch?v=Lf_6V30IBro

Rose McGowan: <https://www.youtube.com/watch?v=F5rNnqSG-io> -2018 interview with ABC News

2018 Megan Kelly show part 1: <https://www.youtube.com/watch?v=MQ2wQbxqDpU>

2018 Megan Kelly show Part 2: <https://www.youtube.com/watch?v=JRpvtVWbIXs>

2018 Megan Kelly show Part 3: <https://www.youtube.com/watch?v=NWSIzfe3eDo>

Women's statement of response to Weinstein's interview with the New York Post 2019: <https://twitter.com/TIMESUPNOW/status/1206420956169854976>

Harvey Weinstein: January 2018, lawyer statement in response to McGowan's allegations- <https://www.cbsnews.com/news/harvey-weinstein-rose-mcgowan-rape-claim-lawyer-statement/>

December 2019 Interview before the trial- <https://pagesix.com/2019/12/15/harvey-weinstein-i-deserve-pat-on-back-when-it-comes-to-women/>

The Guardian (25th May Weinstein charged with rape and sexual misconduct):

25th May 2018, Weinstein's arrest marks a profound shift – but how far will it go? <https://www.theguardian.com/film/2018/may/25/weinstein-metoo-how-far-will-it-go-shift>

25th May 2018, Harvey Weinstein: the remarkable downfall of Hollywood's biggest mogul <https://www.theguardian.com/film/2018/may/25/harvey-weinstein-arrest-movie-mogul-downfall-what-happened>

25th May 2018, Harvey Weinstein appears in court charged with rape and other sexual offences <https://www.theguardian.com/film/2018/may/25/harvey-weinstein-surrenders-over-sexual-misconduct-charges>

Moment 3: 2020- after Weinstein's trial

Ashley Judd: New York Times Verdict Response February 2020: <https://www.nytimes.com/2020/02/24/nyregion/harvey-weinstein-accusers.html>

Tweet 24th Feb 2020: <https://twitter.com/AshleyJudd/status/1231995493888266242>

Rose McGowan: The Verdict: a conversation with Rose McGowan, Catch and Kill Podcast Episode with Ronan Farrow, February 2020

Good Morning Britain Interview Feb 2020- <https://www.youtube.com/watch?v=SRibK1zISZY>

Harvey Weinstein: March 2020 Post-Trial Statement- <https://variety.com/2020/biz/news/harvey-weinstein-sentencing-plea-1203530119/>

The Guardian: 24th/25th February (Weinstein found guilty)

Harvey Weinstein tried to silence and blame victims. At trial it no longer worked, 25 Feb 2020, <https://www.theguardian.com/world/2020/feb/24/harvey-weinstein-trial-verdict-victims>

Harvey Weinstein went from untouchable to incarcerated. Thank #MeToo, 24th Feb 2020, <https://www.theguardian.com/commentisfree/2020/feb/24/harvey-weinstein-untouchable-guilty-thank-me-too>

The Guardian view on Harvey Weinstein: a rapist behind bars, 25 Feb 2020, <https://www.theguardian.com/commentisfree/2020/feb/25/the-guardian-view-on-harvey-weinstein-a-rapist-behind-bars>

11th March 2020 (The sentencing)

Harvey Weinstein bewildered as women he abused have their say, 11 March 2020 <https://www.theguardian.com/world/2020/mar/11/harvey-weinstein-bewildered-as-women-he-abused-have-their-say>

<p>Harvey Weinstein sentenced to 23 years in prison on rape conviction, 11 March 2020 https://www.theguardian.com/world/2020/mar/11/harvey-weinstein-sentencing-rape-conviction</p>	
<p>D4. If this research project involves fieldwork has a risk assessment been completed and approved by your supervisor? ("Any work carried out by staff or students for the purposes of teaching, research or other activities while representing the institution off-site" - see full definition) Fieldwork assessment form available here. Stirling Management School students please complete form and process available here. You may not commence your project until this has been approved by your supervisor.</p>	<p>Yes <input type="checkbox"/> Not applicable <input checked="" type="checkbox"/></p>
<p>D5. If your project involves fieldwork, please summarise they key issues for researcher safety (e.g. lone working, national and/or international research carried out in risk areas etc.) and how you are mitigating them Click here to enter text</p>	<p>No fieldwork <input checked="" type="checkbox"/></p>
<p>D6. Does the proposed research involve activities, which could temporarily or permanently damage or disturb the environment, or archaeological remains and artefacts?</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>If YES, please provide details and outline the steps you will take to minimise and/or remedy any damage/disturbance: Click here to enter text</p>	
<p>D7. Is external approval or external ethical review required? When doing research with various distinct groups of participants (e.g. school children, institutionalised people) or in certain locations (e.g. archaeological site), then external approval or ethical review by external bodies is sometimes needed.</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>If YES, please provide details of how this was obtained and include copies of any documentation: Click here to enter text</p>	

SECTION E: Ethical considerations

<p>E1. Does your proposed project or research involve human participants or third parties (e.g. landowners)? If YES, please provide more detail by answering E2-E14, if NO proceed to E14</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>E2. Provide detail of recruitment of intended participants and location of research: Click here to enter text</p>	
<p>E3. Does your proposed research involve vulnerable groups? This usually means individuals aged under 18, and/or protected adults (i.e. an individual aged 16 or over in receipt of one or more registered care services; health services; community care services; or welfare services. University of Stirling students aged 16 or over are not considered to be a vulnerable group.)</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>

<p>If YES, membership of the Protecting Vulnerable Groups (PVG) scheme, or a Disclosure may be required. If applicable, provide confirmation or explain how will this be obtained? You must not start the research until you become a PVG member/get a Disclosure.</p> <p>Click here to enter text</p> <p>If you will NOT be applying for a PVG, explain how you will ensure the safety of those involved in the research who are in this category (e.g. describe the particular ethical issues involved and how you will address these or explain within ethical (e.g. British Psychological Society) guidance.)</p> <p>Click here to enter text</p>	
<p>E4. Consent and permission procedures</p> <p>Attach all relevant documents, including participant information and consent sheets, scripts for oral consents (if applicable), a debriefing document (see templates).</p> <p>a) If written consent will not be obtained, justify it here: Click here to enter text</p> <p><u>Only</u> if there are any <u>additional</u> consent and permission procedures, not included in these documents:</p> <p>b) Describe these additional procedures you will follow to obtain informed consent from the participants and/or third parties (e.g. permissions to conduct field sampling): Click here to enter text</p>	
<p>E5. Are there risks or foreseeable harms that may be caused to participants and/or third party (e.g. landowners, institutions, carers, family etc)? This may include psychological stress, anxiety, embarrassment, discomfort, or be physical, social, legal, economic or political.</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>If YES, complete the following:</p> <p>a) Describe any known of foreseeable harms that the participants or others might be subject to during or as a result of the research: Click here to enter text</p> <p>b) In light of the above assessment of potential harms, explain why the risks are acceptable given the value or benefits of the research: Click here to enter text</p> <p>c) Outline the steps that may be taken to reduce or eliminate these risks: Click here to enter text</p>	
<p>E6. Will the proposed research involve deception, concealment or covert observation? (definition)</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>If YES, complete the following:</p> <p>a) If deception is to be used, justify the used of the deception and indicate how participants will be debriefed.</p> <p>Click here to enter text</p> <p>b) If concealment or covert observation is to be used, justify the need to use these methods.</p> <p>Click here to enter text</p>	

E7. Does the proposed research involve interviews, focus groups or questionnaires?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<p>If YES, attach copies of questionnaires, interview or focus group guides etc. and/or provide references for any existing questionnaires. Click here to enter text</p> <p>If the research design is emergent, and/or you are unable to attach relevant documents please explain: Click here to enter text</p>	
E8. Does the proposed research involve the recording of participants through the use of audio-visual methods?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
If YES , please describe: Click here to enter text	
E9. Acquisition of data (collected remotely or face to face) from or about human participants using the internet and its associated technologies (e.g. online surveys, social media analyses)?	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
If YES , please describe: Click here to enter text	
E10. Does the research involve sensitive topics (e.g. sexual activity, illegal behaviour, experience of violence, abuse or exploitation, mental health)	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
If YES , provide details and how you will treat it ethically: Click here to enter text	
E11. Does the research involve collecting, or accessing records of, personal or confidential information concerning identifiable individuals.	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<p>If YES:</p> <p>a) What personal or confidential info will be collected?: Click here to enter text</p> <p>b) Describe how the anonymity of participants and the confidentiality of data will be ensured and the specific methods to be used for this (e.g. data coding systems), both during the research and in the dissemination of findings : Click here to enter text</p> <p>c) Who will have access to identifiable information? Describe any potential use of the data by others : Click here to enter text</p> <p>d) Indicate if there are any conditions under which privacy or confidentiality cannot be guaranteed (e.g. focus groups; mandatory reporting) or, if confidentiality is not an issue in this research, explain why.: Click here to enter text</p>	
<p>E12. Please detail the methods of data storage, data transfer, archiving and destruction:</p> <p>a) Describe how and where data will be stored, transferred and/or archived. The data will be stored on a password protected device and then deleted after graduation.</p>	

E13. Please confirm that you have read and understood the University's guidance on the General Data Protection Regulations (GDPR) and that the necessary steps have been considered to protect the data of the participants of your research.	Yes <input checked="" type="checkbox"/>
E14. How will the results of this study (including feedback to participants) be disseminated? The results of the study will form part of the final dissertation. This dissertation will be publicly defended during a virtual defence to staff at Universitat Pompeu Fabra.	

JOUU9P8 Journalism Students ONLY I have consulted the Editors Code	Yes <input type="checkbox"/> Not applicable <input type="checkbox"/>
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SECTION E: Signatures

By signing below (digital signatures accepted), you certify that the information provided is true and correct to the best of your knowledge. You agree to conform to the University's ethical standards and to inform your supervisor if further ethical issues arise during the conduct of your project.

Student's signature: Iris Lopez Wyld

Date: 16/04/2020

FOR SUPERVISORS: I have read and approved this project and affirm that it has received the appropriate academic approval. I will ensure that the student investigator is aware of the applicable policies and procedures governing the ethical conduct of research at the University of Stirling and agree to provide supervision to the student.

Please sign below to confirm that you are happy with the arrangements detailed above and recommend this project for approval.

Supervisor's signature:

Date: April, 16th 2020



Please submit your completed form as a WORD document to the relevant delegated authority inbox

Stirling Management School: Please submit via Canvas	Arts & Humanities: Please submit via Canvas
Faculty of Social Sciences: fossfacultyoffice@stir.ac.uk	Faculty of Health Sciences & Sport: Please submit via Canvas
Computing Science & Maths: ethics@cs.stir.ac.uk	Psychology: psychethicssubs@stir.ac.uk
Aquaculture: aguagup@stir.ac.uk	BES: besgup@stir.ac.uk

If in doubt please submit your completed and signed form in WORD format to gup@stir.ac.uk copying in your supervisor.