



Kent Academic Repository

Hall, Isla Lindsay (2022) *Towards a methodology to mitigate the operation of implicit gender bias in theatre production: Three contemporary stagings of Julius Caesar*. Doctor of Philosophy (PhD) thesis, University of Kent,.

Downloaded from

<https://kar.kent.ac.uk/95681/> The University of Kent's Academic Repository KAR

The version of record is available from

<https://doi.org/10.22024/UniKent/01.02.95681>

This document version

UNSPECIFIED

DOI for this version

Licence for this version

CC BY-NC (Attribution-NonCommercial)

Additional information

Versions of research works

Versions of Record

If this version is the version of record, it is the same as the published version available on the publisher's web site. Cite as the published version.

Author Accepted Manuscripts

If this document is identified as the Author Accepted Manuscript it is the version after peer review but before type setting, copy editing or publisher branding. Cite as Surname, Initial. (Year) 'Title of article'. To be published in *Title of Journal*, Volume and issue numbers [peer-reviewed accepted version]. Available at: DOI or URL (Accessed: date).

Enquiries

If you have questions about this document contact ResearchSupport@kent.ac.uk. Please include the URL of the record in KAR. If you believe that your, or a third party's rights have been compromised through this document please see our [Take Down policy](https://www.kent.ac.uk/guides/kar-the-kent-academic-repository#policies) (available from <https://www.kent.ac.uk/guides/kar-the-kent-academic-repository#policies>).

Towards a methodology to mitigate the operation
of implicit gender bias in theatre production:
Three contemporary stagings of *Julius Caesar*

ISLA LINDSAY HALL

This thesis is submitted in fulfilment of the requirements for the degree
of Doctor of Philosophy.

99 590 words

School of Arts

Drama Department

University of Kent

April 2021

Abstract

This thesis proposes a method for mitigating the operation of implicit gender bias in theatrical storytelling, but which can be applied to television and film productions as well. A modified version of the linguistic methodology, Feminist Post-Structural Discourse Analysis (FPDA), is initially used to analyse three case study productions of *Julius Caesar* in chapters one to three. Understanding the role of social narratives (stereotyping) which link gender with personality and behaviour, offers an insight into the subliminal adoption and transmission of these narratives from within production choices – even where choices might explicitly appear to challenge these narratives. The case studies examined demonstrate how casting, performance, and production choices can operate independent of a common text, meaning that the performance of the same character in the same scene can be influenced by and transmit vastly different gender biases. Chapter one interrogates the casting process, revealing that gender is divisible from character. In chapter two I demonstrate that an actor's nonverbal tactics are analogous with leadership styles and, using FPDA, argue for a more varied repertoire of nonverbal behaviours to mitigate the influence of gender bias in performance choices. Entry points for bias in the audience's journey are considered in chapter three, where a template of common pitfalls and creative solutions is offered.

These findings are then developed into the interactive online toolkit, Conscious Creativity. This site offers active strategies for dismantling bias at each stage of the production process using research into the effectiveness of unconscious bias training. The development process is discussed in chapter four. Limitations are acknowledged alongside the steps taken during this study to mitigate the personal bias of the researcher. In line with FPDA this is a small scale study with a transformative agenda. The potential impact of Conscious Creativity is explored in the conclusion.

Acknowledgments

First and foremost, I would like to thank Yorkshire Tea for sustaining me through dressing room note-taking, coffee-shop confusion, reading room breaks, a global pandemic, and countless redrafts. Tea facilitated new friendships, heated discussions, and quiet reflections. Everyone I met for tea over the last four years will know just how important those teas were to me.

Tea was an excellent companion on my trip to Rome where I was invited to speak at the European Shakespeare Research Association Conference in July 2019, generously supported by the Society for Theatre Research and the School of Arts, University of Kent. Almost as comforting as my extraordinary friends, Jenni and Zoe, who decided to pop over to Rome too. As they have done throughout this process, they acted as sounding boards for my ideas, and ignited new discoveries, over tea, and wine, and pasta. Glorious pasta!

A good brew also proved an economical incentive for my splendid workshop participants, who gave generously of their time and talent. I'm enormously grateful my employer, City Academy, didn't notice the gallons of tea missing from the studio space they very kindly allowed me to use free of charge for the workshops. A lucky break indeed!

The contribution of chocolate biscuits also cannot be ignored. They were particularly useful when digesting the wise feedback, sage advice, generous support, and challenging provocations of my incomparable supervisors. Professor Nicola Shaughnessy and Dr Helen Brooks pushed me to articulate, finesse and defend my ideas, through density to (hopefully) accessibility. It was, at times, a herculean effort, so the biscuits really were invaluable.

I would also like to thank the South African baked treat chocolate crunchies, without which I could not have succeeded in bribing my poor mum to read almost as many drafts of this thesis as my supervisors.

Finally, I would like to thank my partner James, for being there for me with cake when tea simply wasn't enough.

Table of Contents

Abstract	i
Acknowledgements	ii
Tables	vii
Figures	vii
A Note on Images	viii
Introduction: <i>Towards a Methodology: The Parameters</i>	1
Gender	4
Implicit Bias	20
Leadership	26
Representation: A Methodology	39
Personal Bias	59
Chapter One: <i>Conscious Casting</i>	62
What is Casting?	63
Building the Breakdown	67
Creating a Character	77
Casting Style and Implicit Bias	102
What Constitutes a Biased Casting Choice?	119
Chapter Two: <i>Conscious Performance</i>	124
Receiving the Script	125

In Rehearsal	135
In Performance	147
Advice to the Actor	160
Chapter Three: <i>Conscious Spectating</i>	165
Where to go?	171
What to book?	180
At the Theatre	193
Chapter Four: <i>Conscious Creativity</i>	https://www.consciouscreativitytool.com/
Conscious Casting	Password: 22sT26Nc1075Y
Conscious Performance	Password: A28C06s24ov7L9
Conscious Spectating	Password: 77Ex82T1u4
Chapter Five: <i>Active Strategies: A Toolkit</i>	224
Why ‘Conscious Creativity’?	224
Developing Conscious Creativity	229
Using Conscious Creativity	236
Reflections on (Re)Development	252
Conclusion: <i>Towards an Inclusive Future</i>	261
Reflections on my methodology	263
Limitations and Challenges	276
Implications for the Future	281

Bibliography	289
Appendix A: <i>Gender Personality: An Adjective Check List</i>	330
The Scripts	330
The Survey	331
Appendix B: <i>Compiling the Character Breakdown</i>	336
Appendix C: <i>Reflexive Casting Analysis</i>	345
Appendix D: <i>Scene Analysis</i>	348
Scene Selection	348
Example Scene Analysis: The Persuasion Scene I.ii	350
Appendix E: <i>Performance Analysis</i>	357
Nonverbal Classification Systems	357
Detailed Analysis: The Persuasion Scene, RSC	360
Supplementary Analysis: RSC Overview	362
Supplementary Analysis: Donmar Overview	365
Supplementary Analysis: Bridge Overview	369
Appendix F: <i>An Audience Member Speaks: My Personal Account</i>	373

Appendix G: <i>Conscious Creativity</i> website transcript	378
Implicit Bias	378
Conscious Casting	382
Conscious Performance	403
Conscious Spectating	416
Blogs	427
Glossary	456

Tables

1. Brutus: Gendered Personality Traits	75
2. Caesar: Gendered Personality Traits	76
3. A Traditionalist Template	200
4. A Feminist Template	209
5. A Gender 'Neutral' Template	220
6. Table of Survey Results	332

Figures

Figure 1. Leadership Graph Outline	138
Figure 2. Group One Character Graph	139
Figure 3. Group Two Character Graph	139

A Note on Images

Throughout this thesis and within the website toolkit graphics and photographs are used to support and clarify my arguments. On the website these are all credited to either the photographer or studio, and a source is listed. The graphic representation of my own theories is similarly labelled as such. Within the body of this thesis, I have used production photographs alongside my analysis of the production choices. The images used here are either publicity shots, marketing posters, or stills I have taken from *Digital Theatre Plus* (RSC and Donmar) or *National Theatre At Home* (Bridge). All of the images are credited to the producing theatre involved, and the actors present in the image are also clearly named.

Exceptions to this are listed below.

A1: *These Are Mine. Not Yours*. Facebook page descriptor. 8

A1 is reproduced here with the permission of the author.

A2: My personal Facebook post joining *These Are Mine. Not Yours*. 8

A3: The Director Character Tool, from the Theatre Casting Toolkit. 46

A3 source <https://www.theatrecastingtoolkit.org/>

Authors unlisted, but created by Tonic Theatre, and commissioned by UK Theatre, and the Society of London Theatre, 2019.

Introduction

Towards a Methodology: The Parameters

A boss and a secretary walk into a plush London hotel together, they are at the hotel for a business conference. The boss is a CEO of a multinational corporation, bold and forthright, projecting a take-no-prisoners attitude. The secretary, a gentle and quiet person by nature, is anxiously looking for their booking, sending pleading glances to the concierge. Can you picture the scene in your mind's eye? What do these two characters look like? Undoubtedly, you have gendered them, but how? Was it their position (boss vs secretary), or the character descriptors I used (forthright vs gentle) that prompted you to picture one gender over another? Perhaps it was the tactics they employed (take-no-prisoners vs pleading), or how each of these interlinked to tell the story?

You could be forgiven for picturing the boss as a man, considering the persistent gender imbalance in top positions. Although the first female FTSE CEO was appointed 'way back' in 1997 (Fawcett Society, 2016), in 2020 only five FTSE 100 companies were led by women (Killian, 2020). Perhaps unsurprising, considering women in the UK have only been able to open their own bank account, without their husband's permission, for less than fifty years.¹ Progress has certainly been made since then, but parity is still a long way off.

¹ Although France allowed women these rights in 1881, and the US in 1960, the UK did not follow suit until 1975 (McGee & Moore, 2014).

The global gender gap is estimated to take another 135.6 years to close (Crotti, R. et al., 2021).² The latest UK gender pay gap figures for 2019 show an average difference of 17.3%. Women earned 83p for every £1 earned by a man (Francis-Devine, 2020), and eight out of ten companies paid men more than women, although 35% of managers thought their company had no gender gap (Topping & Barr, 2021).³ In the US all 156,000 jobs lost in December 2020 belonged to women. While men didn't lose any jobs that month, they did *gain* 16,000 jobs (Kurtz, 2021). In addition to the pay gap, women's health is jeopardised by the Gender *Pain* Gap.

A 2021 study published in the *Journal of Pain* found that gender stereotypes had a direct effect on how pain was diagnosed and managed (Zhang, L. et al. 2021). Women's pain is "routinely underestimated" (Williams, A. 2021) as women are considered an unreliable witness to their own pain. This means that debilitating and sometimes life-threatening conditions are regularly misdiagnosed and/or left untreated (Marsh, 2021) (Billock, 2018) (Kiesel, 2017) (Fassler, 2015). It takes an average of 7.5 years to acquire a diagnosis of endometriosis in the UK (Pritchard, 2019). Medical biases are putting women's lives at risk (Ellenby, 2019), so much so that in 2017 NICE⁴ actually issued guidance instructing doctors to "listen to women" (Boseley, 2017).

Numerous factors contribute to gender inequality, unconscious bias is a powerful force lurking behind many of them. However slow the progress, I hope through sustained, purposeful action, we can chip away at the bias supporting gender inequality.

² The World Economic Forum's 2020 report estimated 99.5 years (Crotti, R et al. 2020: 6) but this figure has increased by 36.1 years according to 2021's report (released on 30th March 2021). Evidence suggests this is a direct result of the global pandemic's disproportionate impact on women (Crotti, R. et al. 2021: 5).

³ Worryingly, gender pay gap reporting, which has only been in place since 2017, was suspended in March 2020 as a result of the pandemic, and looks set to remain so in 2021, despite figures suggesting inequality is growing (Topping & Barr, 2021).

⁴ The National Institute for Health and Care Excellence.

Representation is one way to do this, and storytelling is a powerful medium to instigate change. To that end, I have developed a methodology for countering bias in the entertainment industry, where stories are born that have the potential to inspire and transform us.

This thesis proposes a methodology which facilitates gender diversity in theatre but is applicable beyond gender, and outside of theatre as well. In particular, this thesis investigates the representation of character in relation to the ways this upholds or undermines implicit gender bias. It aims to discover how gender bias is proliferated through character and to then suggest possible interventions to mitigate this. It came about because of my experience of the industry as an actor, life skills teacher, and passionate spectator of theatre, as well as from my growing understanding of the importance of feminism and the need for diverse representation. I am a classically trained actor, but I am a woman. My casting has been described as ‘English rose’, but I am South African – an immigrant with an accent. I am also a woman who likes cake, damning and shameful, especially in light of my casting type: ‘leading lady’. Critics of ‘identity politics’ believe it is used to divide us by pushing everyone into uncomfortably limiting boxes. I believe it exists to liberate us from them.

This methodology necessarily engages with identity boxes: ‘woman’, ‘man’, ‘feminine’, ‘masculine’. It seeks to understand the stereotypes associated with each identity in order to undermine and overturn them. To do so, it necessarily interrogates each term, driving the unconscious associations each holds from the safety of ambiguity into the bright, critical, light of conscious scrutiny. Once examined, the instability and inconsistency of the binary terms are exposed. The toolkit then goes beyond awareness of bias, to offer a template of active strategies to tackle implicit gender bias by consciously rebuilding nuance into character representation at each stage of the

production: casting, rehearsals, and performance. In order to create this methodology, I needed to explore three key areas of intersection: gender, bias, and leadership.

Gender

“I grant I am a woman: but withal / A woman [with Classical training]” (II.i.291-2). Although drama schools do their best to recruit a gender balance in students, Shakespeare’s plays do not reflect this equitable casting, and nor do UK theatres. Even while at drama school I remember jealously wondering at the variety of options the boys had when finding scenes. As a professional female identifying actor, Shakespeare roles were thin on the ground. An aptly titled 2012 study on Shakespeare and gender, *Shakespeare’s Invisible Women*, calculated that only 16% of his characters are female, and their lines are minimal.⁵ In *Julius Caesar* leadership is linked with masculinity and women speak only 4.8% of the lines – invisible and mute (Freestone et al, 2012), making *Caesar* a pertinent case study for this thesis. This *Guardian* study revealed that, in 2012, “only one in three actors, writers, and artistic directors [were] women” (Higgins, 2012) demonstrating a gender imbalance throughout the industry. It further suggested that Shakespeare, as a core playwright consistently appearing in the repertoire of Britain’s major theatres, was as a significant cause behind the gender imbalance in actor representation (Freestone et al, 2012).

The 2020 *Women in Theatre Forum Report* found a sustained level of underrepresentation through to 2020, and in some areas, such as artistic directors, representation levels had worsened (Tuckett et al, 2020) (Clifford, 2021) (Masso, 2021).

⁵ Even in *As You Like It*, the play with the most lines for women in the canon, female characters only speak 40% of the lines. The rest of the top five plays for women hover around just 30% (Freestone et al, 2012).

The effects of the pandemic and predicted economic crisis to follow are expected to worsen diversity prospects even further.⁶ Particularly troubling is the absence of any mention of gender equality in Arts Council England (ACE)'s ten year plan.

Additionally, there are no women in leadership positions on the government's Cultural Renewal Taskforce, suggesting gender parity is not being made a priority in this sector (Tuckett et al, 2020). This leaves the onus on us creatives to champion gender diversity ourselves.

Although I have been privileged to perform at the Royal National Theatre and in London's prestigious West End, the majority of my theatre work has been fringe. This reflects findings by Power Play Theatre and the University of Loughborough that women are better represented at the Edinburgh Fringe than in top-tier theatres, but men at the Edinburgh Fringe earn 60% more than women – around seven times the UK average (*The Scotsman*, 2019). Loughborough University additionally reports that, while women comprise 70% of the UK's community performers, and crews, they comprise only 36% of professional casts and crews (Loughborough University press, 2017). Assuming there is an equal balance of genders on Spotlight, this means that at a professional level women are twice as likely as men are to encounter rejection, and gender-diverse actors even more so. In addition to facing very different career prospects, women in the industry must confront sexism.

⁶ In January 2020, before the coronavirus outbreak closed down our society and darkened our theatres, *The Stage's* diversity in leadership study revealed that 69% of theatre leaders in the UK are men, and a staggering 92% are white (Snow, 2020). These leaders, in addition to calling on the UK government to save our theatre industry, are warning that any progress made on diversity prior to COVID-19, could now 'fall by the wayside' (Peplow, 2020). Playwright James Graham, writing for *The Guardian*, speaks to this industry-wide concern, highlighting class barriers in particular, Graham called for increased "diversity among artists and audiences – and cheaper tickets" when theatres reopen (Graham, 2020).

Sphinx Theatre report that 34% of female drama students and graduates have encountered sexism in professional interviews, with 56% experiencing sexist comments or double-standards in the workplace (Tuckett et al, 2019). In 2015, *The Observer* reported that an astonishing “99% of women working in the film and TV industries have experienced sexism” (Day, E. et al. 2015). Unfortunately appearance is still inextricably linked with castability, a fact I encountered particularly in my brief affair with Hollywood⁷. One’s body becomes a commodity the actor must market ‘appropriately’ (within their social stereotype) to sustain their employment. This can incite damaging body image pressures (Mitchell, 2015). In addition to the well-documented unrealistic and harmful beauty standards the entertainment industry imposes on women (Frings, 2014) (O’Meara, 2016) (Hess, 2014) (Mengual, 2019), at the age of 39, I have now virtually ‘aged out’ of my profession.

Recent research into lead roles in film shows that, among actors over the age of 40, only 20% of roles were available to women (Guo, 2016). This means that, once they hit forty, men are four times as likely to be able to sustain an acting career than women are. In contrast, women have the greatest opportunity for roles in their early twenties (Guo, 2016), an uncomfortable realisation female-identifying actors are forced to confront⁸. A

⁷ In 2014, following the path of many hopeful actors before me, I decided to cross the pond and give Hollywood a chance. One afternoon I had an audition for an army cadet who is dropped into a desert to search for a missing colleague. I decided to wear jeans and boots, with minimal makeup, my hair I tied back. After the audition, I was given some feedback: my acting was great, but I needed to make more effort with my appearance. In particular I should have been wearing more makeup, had my hair down and ‘done’ professionally, and should have been wearing high heels (in a desert scene!). I must have encountered a multitude of sexist micro-aggressions in my career prior to that moment, but it was so explicitly sexist, I laughed. This audition marked my moment of conscious disillusionment with Hollywood and the industry I love.

⁸ When I graduated from Drama School I was 26 years old, and unwittingly already ‘past my peak’. At 37, Maggie Gyllenhaal was told she was too old to play the love interest of a male co-star aged 55. Gyllenhaal said: “It was astonishing to me. It made me feel bad, and then it made me feel angry, and then it made me laugh” (*Stylist*, 2016). The average age difference between lovers in Hollywood films is fifteen years (*Stylist*, 2016). Reese Witherspoon tells how, at the age of 37, she was told to start saving by her Financial advisor, because “you’re going to be making *drastically* less money in your 40s”. Witherspoon fired him (Willen, 2021).

2018 BFI study into female film directors in the UK concluded that, when entering the industry there is a 50/50 gender balance, but “women are relentlessly squeezed out” (Kinninmont quoted by Baughan, 2018). I would argue this is also the case with actors. The #MeToo movement exposed a sinister side to the industry-wide sexism as well. Although I have thankfully never experienced a direct sexual assault from a director or producer, an incident at the Edinburgh festival in 2014 inspired my personal feminist journey.

Recognising sexual assault in micro-aggressions is the first step to acknowledging how widespread sexism is, and how we have internalised it. I experienced an uncomfortable incident at the Edinburgh Fringe in 2014, which I was only able to fully recognise after seeing a play on microaggressions the following day⁹. Learning about this incident, my close friend Jenni was enraged on my behalf and inspired by my post to start a feminist group she called #TheseAreMineNotYours. This group was instrumental in my growing understanding and appreciation of feminism, diversity, and intersectionality, which ultimately prompted me to write this PhD. This story also demonstrates the power of theatre, and storytelling, to inspire change in society.

⁹ In 2014 I was performing in a play at the Pleasance Theatre in Edinburgh for the Fringe festival. I had met up with another actor friend in the town centre earlier in the evening, and was walking back through town to meet up with the rest of my cast. It was around midnight – still early evening for Edfringe – I was walking alone but there were plenty of people still about on the streets. Now it was August, but it was also Edinburgh and I am South African, so I was wearing a warm coat. As I write that, I realise I am attempting to tell you I was covered, I was not exposed, not ‘tempting’ in any way, and recognise that I still carry internalised misogyny even six years and a PhD amount of research on feminism later. A group of drunk young men were walking toward me, I sighed to myself, and tried to hug the edges of the pavement to avoid them. Even so, as they passed, one of the men lurched toward me and grabbed both of my breasts through my coat and squeezed them. He laughed and continued on with his group. I may have shoved him away, perhaps I swore at them, but then I thought nothing more of it. I didn’t even mention the incident to my cast when I reached them. The next day we went to see a play about the micro-aggressions of sexual assault, and the penny dropped for me: I was allowed to be livid, to feel attacked and degraded by the incident. And suddenly I did.

 **These Are Mine. Not Yours.** + Invite

About This Group

Yesterday, one of my best friends shared a story on Facebook. She had been walking down the street when a man grabbed both of her breasts and walked away. I was furious. Outraged. Sadly, this is not an isolated incident. Last night, I was at a bus stop on my phone and a man came up to me and tried to feel my breasts. Many people were around. No one said or did a thing. This morning a man walked past me and said 'you're nice and busty'. These incidents occur to me and so many other women ON A DAILY BASIS. I cannot stay quiet about this any more and I don't want you to either. I want to use this group to share stories of incidents and to spread the message that this is not ok. Whenever you tell a man these stories, he is usually as outraged about this as I am. (As a normal person should be). This is for two reasons. Firstly, because most men are able to behave in a civilised way and to understand that catcalling, and even worse, touching, is intimidating, frightening and absolutely unacceptable behaviour. Secondly, because the offending men are cowards and behave in this

 **These Are Mine. Not Yours.** + Invite

Secondly, because the offending men are cowards and behave in this way usually when no one else is around. Making the girl's word against theirs. If we can spread this message to as many people as possible, maybe these men will start to get the message and I just hope that this unfortunately too regular behaviour becomes exceptionally rare. UNLESS WE ARE LITERALLY 'ASKING FOR IT, WE ARE NEVER 'ASKING FOR IT' #minenotyours See Less

A1: Jenni's post describing what inspired the group, and her intention for it.



 **Isla Hall** August 27, 2014 · Edited ...

After my post on Sunday about Mr Booby Grabber, my beautiful friend Jenni set up a new group, These are Mine not Yours, and I'd love you all to check it out. There are too many stories of women and men being harassed, and it is crazy how many of my friends have stories of their own that they'd never shared until now. Why do we keep silent?? Let's talk about this and make everyone aware that kind of behaviour is not okay.

22 Likes 7 Comments 1 Share

Like Comment Share

 **Isla Hall** Woops here's the group link: <https://www.facebook.com/groups/535617329873310/>

 **These Are Mine. Not Yours.**

A2: My Facebook post joining *These Are Mine. Not Yours.*

Indirectly, each of these aspects inspired this PhD. The methodology I propose here doesn't directly address the gender imbalance in available roles or the ageism present in our industry. However, these factors are also influenced – or even incited – by implicit gender bias. There is no question that for female and gender-diverse actors more roles, and better roles, are needed. Gaye Tuchman's seminal 1978 study of gender balance in the media concluded that women were so scarcely represented as to be 'symbolically annihilated' (Goulds et al, 2019: 10). See Jane, the Geena Davis Institute on Gender in Media's inaugural 2008 study showed that, in family films over the previous twenty years, there were 2.5 – 3 male characters for every female character. Even in crowd scenes, women comprised just 17% (Spring, 2017). Some progress has subsequently been made, particularly in family films where in 2019, 45% of children's television included a female protagonist. Although this was down from 2018's figure of 52% (Heldman et al, 2020: 6). More widely, a 2014 study looking at ten key regions globally, found that "men dominated media portrayals of corporate (86%), political (91%), religious (100%), academic (71%), and entertainment (84%) leaders" (Goulds et al, 2019: 10). Examining the 100 top grossing films in 2018 revealed a gender balance of 67% (men) to 33% (women) (Goulds et al, 2019: 7).¹⁰ In 2019's top grossing films 66% of speaking or named characters were male and 34% were female (1.9:1), meaning some glacially slow progress is being made, but still only 12% of the 1,300 films studied had gender balanced casts (Smith et. al. 2020: 1).

Representation, when present, is still too often influenced by gender biases. For example, women leaders are nearly twice as likely as male leaders to be shown partially nude, and *four times* as likely to be shown completely naked (Goulds et al, 2019: 7).

¹⁰ This parallels the 2012 study of UK Theatre's gender balance mentioned above (Freestone et al, 2012).

Looking at representations of characters in STEM¹¹ fields from 2007 – 2017, showed male characters still significantly outweigh female ones (62.9% compared to 37.1%) (See Jane 2017: 9). Although this is considerably better than their 2012 findings of 15 male STEM characters for every female STEM character, it is still a troubling sign of the continued influence of implicit gender bias on our storytelling.

Stereotyped representation and lack of representation in the media has been shown to incite stereotype threat, discussed further below. This has a crippling, real world effect on women and marginalised identities. The method I propose here acts as a guide to help creatives avoid inciting stereotype bias at each stage in the production. This should have the effect of addressing the gender imbalance in available roles indirectly.¹² It taps into the rhetoric of change already present in the industry, provides a clear strategy to support this intention, and is best used by those genuinely wanting to learn about how bias is distorting character representation. At each stage of the methodology, it actively works to dismantle potential gender bias, and in the website toolkit I begin to touch on intersecting biases like age and race, as well as representation-specific biases, such as Hollywood's damaging beauty standards. Understanding what gender is, and how bias has infected our storytelling, is essential to dismantling it.

The salience of gender situates it as a 'master category', which contributes to the difficulty in overcoming implicit gender bias (Glass & Ingersoll, 2017: 104). Gender has been variously conceptualised as being defined by biological sex, being distinct from biology as a social construct, and, most recently, as creating sex (Richardson &

¹¹ Science Technology Engineering and Mathematics.

¹² This method is not suggesting a quota system, although these have been proposed by ERA 50:50 and the Fawcett society (Tuckett et al, 2020). I do support this initiative as an overarching scheme for large commissioning theatres like the National Theatre. These venues should be asked to account for the overall composition of the artistic work they produce as other large organisations in the UK are required to report on their gender composition and pay gaps.

Robinson, 2008: 3-6). However we conceive of gender, it is, and has always been, a primary form of identity categorisation. In this thesis, I use the term gender to broadly describe the way identity is socially and culturally constructed, in particular, as an interaction with social stereotypes regarding masculinity and femininity. Prior to historians investigating gender conceptions as a product of power relations, gender binaries were understood as pre-ideological. In other words gendered behaviour was understood as a consequence of nature, a result of biological sex differences (Rose: 2010, 3) (Richardson & Robinson, 2008: 3-5).

Sex is itself an unstable category which does not conform easily to the binary prescribed to it. Sex difference research has a problematic history.¹³ For most of gender history, sex was determined by one's anatomy. Intersex bodies¹⁴, which have always acted as evidence of the sex spectrum, then needed to be defined as one or other sex to uphold the social order (Richardson & Robinson, 2008: 3-4). Recent genetic studies have now shown that the Y chromosome, arguably the ultimate biological determinant of sex today, is degenerating – and is expected to disappear in the next 4.6m years, although this is a contested timeframe (Griffin & Ellis, 2018). If this did occur, we could still expect genetically 'male' humans to be born, and to be necessary for natural reproduction, however, meaning the Y chromosome is not essential for the creation and distinguishing of 'men' (Griffin & Ellis, 2018).¹⁵ Constructing difference

¹³ For example, Londa Shiebinger argues that social and cultural ideas about gender shaped scientific discoveries in the eighteenth century: physicians sought to find differences between the sexes in every part of the body from blood vessels to bones (Rose, 2010: 18-19). Angela Saini (2017) and Cordelia Fine (2011) evidence this trend in scientific research, which actively looks for sex differences, into the present day, illustrating the interconnectedness of culture and science, and the variable and untrustworthy nature of this approach to science.

¹⁴ Intersex is a broad term referring to bodies with reproductive organs that do not easily fit into the binary sex options society prescribes.

¹⁵ Geneticists at the University of Kent even speculate that assisted reproduction techniques may soon be able to “replace the gene function of the Y chromosome, allowing same-sex female couples or infertile men to conceive” (Griffin & Ellis, 2018).

based on sex binaries is failing, arguably it has already failed (Evans & Williams, 2013) (Richardson & Robinson, 2008) (Saini, 2017) (Fine, 2010). In this thesis, I use the term sex to refer to the category one is assigned at birth, while recognising the instability of this category. In particular, I use the terms male, female, woman, and man, both in relation to characters and performers, in reference to their *perceived* sex. That is, the sex category the audience is expected to assume that performer or character fits into. These may differ, as with the Donmar's *Julius Caesar*, where the actors are identified by the marketing as female, while the characters they play are identified by the pronouns used as male. I also use the term actor to refer to performers of any gender identity. If sex is a precarious concept, gender identity, as the social and cultural projection of sex, is even more so.

Gender history shows how social views and relations of power have constructed gender identities over time (Richardson & Robinson, 2008: 3-6) (Rose, 2010: 1-13), rather than gender identities being a product of biological sex (pre-ideological).¹⁶ Gender ideology also follows a pattern according to behaviour hierarchies of the time, privileging masculine-typed ideals over feminine-typed ones, even as these evolve over time.¹⁷ Thus gender (gendered behaviour) has never been pre-ideological, but has

¹⁶ For example, during the Elizabethan and Jacobean periods, gender ideology represented in conduct books illustrated the class conflict prevalent in its portrayal of the 'ideal' woman (Cameron, 2011: 586). Conduct books aimed at the aristocracy in Renaissance Europe extol feminine-typed verbal dexterity and instructed women on how to "hold her own in verbal duels and witty exchanges which took place in public and in mixed company" (Cameron, 2011: 586); whereas those aimed at the bourgeois middle-classes, such as Dod and Cleaver's 1614 text *A Godly Forme of Householde Government*, openly critique this behaviour and present the ideal of femininity as silent and solitary (Cameron, 2006: 5). This bourgeois conduct literature (initially devised by middle-class puritans) also represents society as divided into "public and private, economic and domestic, labour and leisure, according to a principle of gender that placed the household and sexual relations under female authority" (Armstrong & Tennenhouse, 1987: 12, quoted by Cameron, 2006: 4). It is these principles that ultimately gained ground in English society.

¹⁷ One example of this involves the stereotyping of language use. In the eighteenth century men are portrayed as linguistically eloquent with women as corrupters of the English language. In 1777 Lord Chesterfield stereotypes women as both talking too much, and not having sufficient grasp of the English language which results in them "making up words by jumbling syllables together" (Cameron 2007: 25) (supported in Sunderland 2006: 5). Writing in 1922, Otto Jespersen is of the opposite opinion. Where in 1777 innovations in language are considered corruptions, in 1922 they are considered creative and

always been influenced by power relations. Current conceptions of gender identity recognise that it is socially constructed in this way according to the prevalent gender ideology.

Gender identity can refer to the extent to which a person identifies with the sex they were assigned at birth, for example if they are cisgender they identify with the sex they were assigned, but transgender people, and those who identify as nonbinary or gender nonconforming, may not (Devor, A & Haeefele-Thomas, A, 2019). While transgender has traditionally referred to someone who is moving from the binary gender they were assigned toward the binary gender they identify as, this is becoming more fluid and can include nonbinary or nonconforming identities (Wilchins, R, 2019). Although transgender identities might unintentionally reinforce the binary, nonbinary identities blow those boxes apart (Wilchins, R, 2019). As Wilchins points out, transwomen can use a 'women's bathroom' but which bathroom should a nonbinary person use? Furthermore, 'nonbinary', 'nonconforming', and 'transgender', are identity boxes linguistically positioned in opposition to stable, conforming, binary identities (Rajunov, M & Duane, S, 2019). I will therefore use the term gender-diverse to refer to individuals who do not identify with hegemonic gender prescriptions. Gender identity can also be used to describe an individual's level of identification with the sex role stereotypes (gender mythology) associated with their assigned sex, which I discuss in the section which follows. However, for the purpose of this methodology, I refer to this as gender personality, reserving gender identity to refer solely to the level of identification with assigned sex.

inventive, and as such are accredited to men (Cameron 2008: 27) (Talbot 2003: 37) (Sunderland 2006: 5). Thus gender ideologies are shaped by social factors to fit the necessary narrative.

Spotlight recently updated their gender identifying options to include: male, female, transgender – male, transgender – female, non-binary, and custom (McKinnon, 2020). This category on your spotlight page can also now be hidden from public view if you prefer to keep your gender identity private. Spotlight’s move to include a spectrum of gender identities, and to allow for this information to be private, demonstrates the industry-wide intention to act with greater inclusive practices. It also demonstrates the relevance and value of a methodology which supports gender inclusive casting practice. This thesis additionally takes the post-structuralist, or social constructivist, position, which views gender expression as performative in nature.

Performativity, as pioneered by Judith Butler, proposes that the behaviours we associate with a specific gender are not the product of that gender but rather bring that gender into being through their action. In other words gender has no biological or even archetypal origin, but rather is a series of behaviours which when enacted simultaneously produce and constitute that gender (Butler 1999: 192). “Gender exists only in so far as it is perceived; and the very components of perceived gender – gait, stance, gesture, deportment, vocal pitch and intonation, costume, accessories, coiffure – indicate the performative nature of the construct” (Senelick 1992: ix). For Butler, gender has an iterative nature, it is based on repetition, and a citational quality, which means that while it must be repeated to hold meaning, the nature of repetition allows for variability (Butler 1993: 167). Although I use this theory to analyse the performative choices of the Donmar cast, this thesis separates gender identity from gender expression (appearance and behaviours). This follows current conceptualising from gender-diverse scholars (Rajunov, M & Duane, S, 2019) (Devor, A & Haefele-Thomas, A, 2019) (Teich, N.M, 2012) and is particularly useful in the website toolkit. I also use gender expression in the toolkit because the colloquial use of ‘performative’ implies the

opposite – that it is a false or empty gesture only for appearance sake.¹⁸ Nonetheless, this reframing of performative gender as gender expression doesn't contradict the post-structuralist position that identity is discursively constructed.

The post-structuralist position sees all “identities as culturally and discursively constructed through speech, text and social practices” (Baxter, 2018: 7). However, this does not mean we have conscious control of this, per se, as gender roles are imposed on us from an early age (Agarwal, 2020: 206). Gender-diverse scholarship demonstrates the implicit privilege binary gender identities experience as their expression can align with their identity. In contrast, gender-diverse people may have felt the need to ‘pass’ as a gender identity by policing their own gender expression, or to ‘hide’ their gender identity by expressing a gender other than the one they identify as (Rajunov, M & Duane, S, 2019). Although this illustrates the need to separate identity from expression, it also demonstrates that all identities are expressed by navigating prescribed gender roles – even if only to reject them. This is the citational quality Butler argues is inherent to gender performativity.

In a recent interview with Jules Gleeson for *The Guardian*, Butler discusses the way gender theory has developed in the thirty-one years since *Gender Trouble* was published (07/09/2021). In particular, there is a sense that gender identity and the process of gender *identification* are separable, such that one is assigned an identity at birth which one is then consistently re-assigned through cultural practices (policing of gender expression). Butler also speaks to resisting this assignment through both discursive practices of gender expression and medical ones if desired. This implies a

¹⁸ ‘Performative Activism’ is a pejorative term used to describe the phenomenon whereby we superficially support a cause in appearance (for example by reposting about it on social media), but do not take any active steps to forward meaningful change. ‘Performative allyship’ similarly implies an empty gesture of allegiance that in reality is either unhelpful or possibly even harmful to the marginalised group you are professing to support.

stronger level of individual choice than *Gender Trouble* originally proposed and speaks to both the shifting gender culture, and the new categories of gender identification, such as nonbinary. In this interview, Butler identifies herself as nonbinary, saying “when I wrote *Gender Trouble*, there was no category for “nonbinary” – but now I don’t see how I cannot be in that category” (Butler interviewed by Gleeson, *The Guardian*, 07/09/2021). As such, gender expression can still be seen as discursively constructed in relation to dominant cultural practices (or hegemonic gender stereotyping), while remaining separable from one’s gender identity.

Sex Roles and Gender Stereotypes

“Much of the implicit and explicit gender bias starts from the caveat that there exist two homogenous groups predetermined and defined by their biology” (Agarwal, 2020: 206).¹⁹ These types, men and women, are then socially designated traits and behaviours which together are referred to as gender. Much as a child learns speech, and the colloquial habits of language, so too do we learn gender stereotypes. Masculinity and femininity are polarised concepts whose meaning is contingent upon the other’s, and is constantly adjusted accordingly. Although there will be some individual variation, understanding of masculinity and femininity is largely shared by members of the same culture and society, but may differ between cultures and over time periods (Rose, 2010: 24, 57) (Connell, 2002: 245). In certain places, cultures and time periods, specific forms of masculinity become dominant. R W Connell calls this primary form of masculinity hegemonic (Rose, 2010: 58) (Foyster, 1999: 4), and identifies two forms as

¹⁹ Sex-difference science and psychology have a long, and problematic, history and both have been significantly influenced by the desire to find and to prove differences exist and further, that these differences are natural, or caused by biology. Reflecting on this research demonstrates how this objective problematizes any findings (Saini 2017) (Fine 2011) (Fine 2018) (Eliot 2012).

simultaneously hegemonic today: rational expertise-based masculinity, and dominance-based masculinity. Connell argues that three key developments impacted our current perception of masculinity: the rise of feminism, the shifting of gender relations as a result of capitalism, and empire building.²⁰ Both conceptions of masculinity are positioned in opposition to femininity, which is demonstrated by sex role research.

Research into gender stereotypes arguably began with sex role psychology in the 1950s. Reflecting back, this research demonstrates that Western gender stereotypes today differ little from those held seventy years ago. The study of sex roles developed from McKee and Sheriff's work in the 1950s²¹ and led to Sandra Bem creating her Sex Role Inventory (BSRI) in 1974. The BSRI questionnaire used consensual beliefs about gender stereotypes to measure the gender personality of the subject taking the test.²² I incorporate this measure into my casting tool, described in chapter one, designed to dismantle the association between gender personality and the sex of both actor and

²⁰ Feminism challenged the patriarchal base of gentry masculinity, and with the rise of capitalism, the "economic and political power of the land-owning gentry declined" (Connell, 2002: 250). Empire building combined violence with rationality and older codes of gentry masculinity took refuge in the officer corps of new standing armies. While masculinity was increasingly subject to rationality in the commercial centres, violence was exported to the colonies. Colonial masculinity, epitomised in the hunter and frontiersman, was in turn idealised in Britain in the form of the boy scout movement (Connell, 2002: 252). While the rise of fascism can be seen as a reaction to increasing sexual equality, its defeat delegitimised the irrational and violent masculinity fascism idealised, while cementing the institutionalization of violence (Connell, 2002: 250). However, "practice organised around dominance was increasingly incompatible with practice organised around expertise or technical knowledge" (Connell, 2002: 251). Connell argues these notions of masculinity currently co-exist, with neither yet having superseded the other as the hegemonic form in Western masculinity.

²¹ McKee and Sheriffs assessed a list of 200 adjectives in terms of sex-stereotypes and other concepts (Williams & Best, 1982: 19). This research in conjunction with Parsons and Bales 1955 analysis of social roles led to masculine-typed designated traits being referred to as adaptive-instrumental, and feminine-typed designated traits as integrative-expressive (Williams & Best, 1982: 19). In the 1960s Inge and Donald Broverman and colleagues "established the existence of consensual beliefs about sex-role stereotypes at the time" (Hampson in Hargreaves & Colley, 1986: 49) using a Sex Role Stereotype questionnaire they had developed (Williams & Best, 1982: 20). This formed the basis for Spence, Helmreich and Stapp's Personal Attributes Questionnaire (PAQ) in 1974, which adapted the Broverman Sex Role Questionnaire to allow for a measure of androgyny, where previously masculinity and femininity were considered opposites (Williams & Best, 1982: 20).

²² Gender Personality therefore refers to a measure of someone's personality traits, aptitude and ability, in relation to the stereotype associations held about those traits. For example, a person high in instrumental traits, such as logic, assertiveness, and competitiveness, would have a masculine-typed stereotyped gender personality.

character. The BSRI was developed to not only offer a measure of masculinity (instrumental traits), femininity (expressive traits), and androgyny (high measure of both masculine-typed and feminine-typed traits), but also to allow for a low score in both masculine-typed and feminine-typed traits which Bem termed ‘undifferentiated’ (Williams & Best 1982, 20-21) (Hargreaves 1986, 35-38). The current measure includes a fifth category, “cross-typed” which refers to participants whose gender score is higher in the gender personality opposite from their self-reported sex (McDermott 2016, 20). Following on from her BSRI, Bem introduced her Gender Schema Theory in 1981.

Gender Schema Theory (GST) is a cognitive theory which argues that children learn about gender categories from the society and culture they grow up in. GST further argues that children learn not only which physical qualities and personality traits are associated with maleness and femaleness, but also how any concept can metaphorically be connected with masculinity or femininity. Gender Schema is a process of categorising the world according to definitions of masculinity and femininity, therefore, such that ‘tender’ and ‘nightingale’ become feminine-typed while ‘assertive’ and ‘eagle’ are designated masculine-typed (Bem, 1983: 604). I use this theory, alongside a *Caesar*-specific BSRI, to formulate a gender personality score for the characters considered in chapter one of this thesis. For example, when Cassius is describing Caesar’s illness (the epileptic fit he has in Spain), he describes him as behaving “as a sick girl” (I.ii.128), which in turn associates the words he has chosen around Caesar’s illness, with women’s nature. These include: “wretched creature”, “coward lips”, and “feeble temper” (I.ii.115-130). Gender schema proposes that “the phenomenon of sex-typing [assigning gender roles] derives, in part, from gender-schematic processing... from the assimilation of the self-concept itself to the gender schema” (Bem, 1983: 604).

As we absorb the gender associations and behaviours of our culture, so we adopt those that align with our gender identity. In this way sex-role stereotypes are perpetuated through social conditioning.

Although sex-role stereotypes have not shifted significantly in the intervening 44 years,²³ research demonstrates that the link between gender personality and gender identity is becoming increasingly inconsistent. In sex-stereotype research today, instrumental traits are still considered masculine-typed and expressive (or interpersonal) traits feminine-typed. Instrumental traits include risk-taking, dominance, “assertiveness, leadership, and resoluteness” (McDermott, 2016: 15) (Eliot 2012) (Walter 2015), while expressive traits include empathy, caregiving and communication skills (Walter 2015) (Eliot 2012) (Fine 2011). However, increasing numbers of people score an androgynous or cross-typed gender personality by this measure, demonstrating that while stereotypes remain constant, gender adoption is becoming more fluid. The over-emphasis on difference in gender research has also had the effect of suppressing similarities research, which reliably shows that there is more similarity than difference present between the genders as studied, particularly in relation to verbal ability and behaviour (Cameron 2008: 44) (Talbot 2003: 142-3).²⁴

²³ Holt & Ellis’s retesting of Bem’s original measures for masculinity and femininity in 1998 showed that there was still a statistically significant difference between traits deemed desirable for men and those for women, despite the measure of difference being slightly less than in Bem’s original testing. In a 2001 review of thirty analyses of traits deemed ideal for men and women, the authors found that despite social changes there was no change in sex ideals, “if anything there [was] an increase in sex-typing” (McDermott 2016, 14). Supporting this conclusion, a 2002 study found evidence of the increased desirability of traditional personality types (McDermott 2016, 14).

²⁴ In 2005 Janet S Hyde conducted a meta-analysis which employs statistical analysis to collate and compare research findings across studies. She published her findings in the journal *American Psychologist* under the title: *The Gender Similarities Hypothesis* (Cameron 2008: 41). Her findings reveal that, apart from spelling and smiling, the gender differences are small or close to zero. Linguist Jack Chambers’ work confirmed this, with Chambers theorising that the “degree of non-overlap... is ‘about a quarter of one percent’” (Cameron 2008: 44), that’s an overlap of 99.75%. A ten year follow up study of Hyde’s paper conducted a meta-analysis of 106 meta-analyses and “confirmed the gender similarities hypothesis no less emphatically” (Fine 2018: 101).

Increasingly there is recognition that gender, as a social construct, does not determine one's personality traits or abilities. I therefore will be referring to feminine-typed and masculine-typed traits, to emphasise that these are associations and not deterministic. Throughout this thesis I disconnect assigned-sex, gender identity, gender expression (also called gender performativity), and gender personality from one another in order to discover whether stereotype associations are being enforced or undermined in their re-blending. I use each of these elements to identify how implicit bias operates in character creation in chapter one. In particular, I consider how the character's assigned-sex and gender personality interact with the actor's gender identity and expression to embody and produce bias, or to subvert and undermine it. This is significant because gender stereotypes have a powerful impact on how we see, and are perceived by, the world, constraining our potential.

Implicit Bias

Implicit or unconscious bias refers to the way our minds categorise in shortcuts; it describes the unconscious thoughts we aren't aware of having, but that influence our decision-making. I will use the terms implicit bias and unconscious bias interchangeably in this thesis. Implicit bias is also referred to as associative memory, which usefully describes the process through which we accrue implicit biases (Fine, 2011: 5). One feature of human cognition is our ability to categorise, and further to form expectations about the world based on how we categorise it (Beeghly, 2020: 83). For example, 'doctors wear white coats' is a shortcut link which is useful if we're in a hospital looking for a doctor. Shortcuts are a helpful way to maximise our processing ability. According to Daniel Kahneman and Amos Tversky's theory of heuristics, our

brain looks for strategies to quickly process trillions of mental stimuli in a moment – shortcuts facilitate this (Agarwal, 2020: 48). However, our biases should not be considered solely ‘in our heads’, but rather, as embodied as well as socially constructed (Leboeuf, 2020: 41).

The embodied approach to implicit bias frames it as *perceptual habits*: “learned behaviours, which are realized by – and necessarily depend on – our bodies” (Leboeuf, 2020: 41-52). In the same way that we learn other social norms, like greetings, manners, or even to take our place in a queue, we also absorb stereotype associations that are communicated to us, subtly and even explicitly, in social situations (Leboeuf, 2020: 49). Learned habits are not natural or biologically determined, but socially constructed, and as such, can be *unlearned*. Beliefs about gender would be among these learned perceptual habits. Our ability to learn social norms, and to create shortcut associations, is a vital aspect of human evolution, and accordingly, is often both accurate and necessary to successfully navigate society (Agarwal, 2020: 48-50). For example, being able to quickly determine whether a stranger is part of your in-group, or an out-group member, could have ensured your survival in evolutionary terms. Therefore, having an in-group bias might be considered a survival mechanism. Our biases are sometimes ‘hijacked’ by inaccurate or unjust social constructs, however, problematizing their reliability.

Susan Siegal’s article, *Bias and Perception*, discusses the ways in which bias actively influences our ability to perceive accurately (Siegal, 2020: 99-113). She explores a study where participants were more likely to “misclassify benign objects like pliers as guns when black men were holding them” (Beeghly & Madva; 2020: 9). Having had their perceptions hijacked by racist stereotypes, these participants felt justified in this misperception because their social bias felt reasonable to them. They

believed black men *were* more likely to be carrying a gun and therefore the mistake was a reasonable one under the circumstances. However justifying the misperception in retrospect, even if that justification were factual, doesn't validate their observation. This study illustrates that our perceptions cannot be relied upon, which Beeghly notes "has profound implications for policing and law" (Beeghly; 2020: 10). The Black Lives Matter movement, which in particular highlights police brutality and racial injustice related to law enforcement, exemplifies the relevance of this research in real terms: lives are being lost. This correlates with the considerable research now showing the extent to which gender bias in the medical community is placing women in danger (Jackson, 2019) (Ellenby, 2019). However, is this solely down to unconscious motivators, or are explicit biases more likely to blame?

One way to conceptualise implicit bias is as residue left behind when explicit biases 'fade' as we age. This offers an explanation of how explicit and implicit biases are interrelated. Children learn explicit biases very early, and internalise these, but as they progress from childhood to adulthood they discover that these biases are wrong to hold. However, a 'residue' of their childhood biases persists even after they explicitly learn that bias is wrong (Payne et al. 2019, quoted in Beeghly & Madva; 2020: 4). This is a particularly significant theory when considered in light of the increasingly visible explicit bias in society. When implicitly biased people are in a social context where an authority figure openly endorses their biases, these re-emerge as explicit biases again. "It takes very little, it turns out, for the implicit to bubble up into the explicit, and for suppressed prejudices to become openly endorsed and acted upon" (Beeghly & Madva; 2020: 4-5). Is implicit bias then merely a convenient justification for explicitly prejudiced behaviour?

A key challenge to implicit bias research argues that it is “an evasion of the fact that old-fashioned, explicit bigotry never went away” (Beeghly & Madva; 2020: 2). To a certain extent, that is undeniably true. There are plenty of examples of openly bigoted people – you can likely bring one to mind right now, perhaps even one you know personally. However research methods have been crucial to our understanding of implicit and explicit bias, in particular the adoption of indirect measures of assessment (Johnson in Beeghly & Madva; 2020: 20-36). Direct measures ask people to self-report their attitudes and beliefs. Indirect measures, such as Harvard’s Implicit Association Test, review someone’s unconscious beliefs – attitudes which may be in direct contrast to their reported, consciously held, ones. Ahead of holding research workshops for this project (discussed in the chapters which follow) I took the Implicit Association Test for gender. At that time I was eighteen months into my PhD and had learned a great deal about damaging gender stereotyping. I also grew up in a household where both parents worked, and my mother held a higher profile job and salary. Consciously I do not believe women should carry the burden of caregiving responsibilities and I do not believe that men are better suited to leadership. However, my IAT score showed a slight unconscious leaning toward these traditional gender roles. Disappointing but not totally surprising. Although I grew up in a liberal household, I also grew up in a conservative society: post-Apartheid South Africa. Were I to attend a rally where an authority figure endorsed traditional gender roles in society, I would vehemently disagree. I would never vote for, or act consciously, on gender biased terms. Unconsciously, however, I might be swayed toward supporting a male leader over a female one where both represented similar values, for example. In this way, even when implicit bias is unlikely to re-emerge in explicit terms, it is still capable of influencing structural and systemic bias.

Another key critique of implicit bias research is that the focus on individual associative memory obscures more significant institutional biases (Beeghly & Madva; 2020: 1). Under Apartheid, South Africa was racially segregated, however, since 1994, and in some areas before then, segregation was dismantled in legal terms. Nonetheless, to a large extent, South Africa is still a racially segregated society, geographically, socially, and economically. Explicit and implicit bias would be one brick in the metaphoric dividing wall, economic motivation (let's be frank – greed) is unquestionably another. Neoliberal societies such as South Africa, UK, and USA, place enormous emphasis on individual attainment over communal and social flourishing. The prison system in America has been equated with legal slavery, racial bias is one factor but economic motivators must be considered alongside racism to fully understand the institutional factors maintaining that injustice. Similarly, character representation in productions might be influenced by implicit bias, but it may also be influenced by institutional bias.

The focus of this thesis is limited to implicit gender bias in the representation of character which obscures the role of social and systemic bias within institutions, and further how intersecting identity vectors are impacted differently by implicit and structural bias. In order to conduct detailed research within the limitations of a PhD it was necessary to draw boundaries. Instead of touching on multiple factors lightly, I chose to focus deeply on two: implicit bias and gender representation. This has the unintended consequence of presenting a white, ableist, hetero-feminist position, which additionally doesn't consider class, nationality, ethnicity, cultural or other marginalised intersecting identities. However, by deeply interrogating how implicit gender bias infects the process of character creation, this methodology does shed light on how further research could begin to map this terrain for intersectional identities as well. I

discuss this further in the chapter five. Unfortunately, it doesn't directly address how institutional bias might be mitigated.

Institutional bias might be considered a convergence of several biases: structural (or systemic) bias, explicit (conscious) bias, and unconscious bias. The structural critique of implicit bias suggests that systemic factors and explicit biases are of much greater significance than implicit bias in perpetuating injustice and inequality; and furthermore, that biases are a *product* of systemic social inequalities not their cause (Brownstein, M. 2020). Certainly implicit bias is only one aspect which intersects with other motivators to enforce dominant social norms. 'Curing' implicit bias overnight would not solve systemic injustice and inequality, just as following this methodology alone will not eradicate bias from our creative industry. This thesis does not suggest as much. However, studies which control for structural factors (such as social privilege and education) still demonstrate substantially different outcomes for marginalised identities which can only be explained by prejudice (Brownstein, M. 2020).²⁵ As I discussed above, the presence of explicit bias does not negate the role of implicit bias, either. Ultimately, it is the interaction of these factors which together sustain inequality. Although this thesis is limited to the consideration of implicit bias specifically, it does follow the structure of industry procedures and the toolkit offers intervention strategies which mould to these.

This thesis does not analyse or directly address social factors which influence access to casting, or institutional biases which may influence the artistic vision of the creative

²⁵ For example, Chetty et al's (2018) analysis of race and economic opportunity in USA (1989 – 2015) demonstrated that social factors such as geographic neighbourhood, "parental marital status, education, and personal abilities explain very little of the gap" in economic upward mobility for black men compared with white men. This gap was smaller in neighbourhoods where low levels of racial bias among whites was measured, however, suggesting prejudice is a significant factor independent of social factors (Brownstein, M 2020: 65).

team. It does offer small creative interventions in the website toolkit which address implicit bias through process; these are discussed further in chapter five of the thesis. It also superficially compares the gender dynamics of the institution (or those publicly known) with those of the production they produced. This illustrates a strong correlation between the two, and is used in the website toolkit to appeal to the values-based spectator to support organisations that embody gender equality. It should not be considered a thorough structural analysis of the institution, however, only as a reflection of the gender representation on stage which is the focus of the thesis. These are important areas for future research, but unfortunately fall outside the scope of this project. Ric Knowles offers a strong template for performance analysis which does include, indeed focuses on, these material conditions (Knowles, 2004). I discuss this further below. Furthermore, although I utilise leadership research to investigate the representation of characters, I do not apply this to off-stage representation within the institutions. Nonetheless, onstage representation offers a significant opportunity to reduce bias in society because storytelling is a powerful medium for instigating change.

Leadership

Leadership is a murky concept, much like ‘woman’ or ‘masculinity’, the definition is in constant flux, responsive to current social ideals (and biases). Northouse (2019, 2-3) charts the evolution of leadership definitions from the early twentieth century to today. Initially leadership is strongly linked with dominance. The definition given at the first conference on leadership in 1927, was: “the ability to impress the will of the leader on those led and induce obedience” (Moore, 1927: 124; quoted in Northouse 2019: 2). This softened slightly in the decades following to incorporate influencing behaviours

and shared group goals, but within a “context of competition and conflict” (Burns, 1978: 425, quoted in Northouse, 2019: 3). Definitions of leadership proliferated in the 1980s, such that as many as 65 different classification systems now exist to define the concept of leadership (Northouse, 2019: 5). Northouse identifies four areas central to all: “(a) Leadership is a process, (b) leadership involves influence, (c) leadership occurs in groups, and (d) leadership involves common goals” (Northouse 2016: 5-6). In the 2019 edition, he poses a definition of leadership as: “a process whereby an individual influences a group of individuals to achieve a common goal” (Northouse, 2019: 5). This is the definition I will follow in this thesis because it is active (involving a process of influencing others) rather than static (relating simply to a position or title).

This allows me to apply the leadership theory to both the representation of character and the performance of character – regardless of the ‘size’ of the role – because it analyses presentation and behaviour for gendered assumptions. The socio-linguistic approach to leadership research which I follow suits theatre analysis well because at its centre it scrutinises the way identity is constructed through frames of language (verbal and nonverbal communication) (Baxter & Al A'ali, 2016). It is therefore equally useful when applied to smaller guest, cameo, or even supernumerary / day-player roles, as well as the recurring characters and ‘lead’ roles. The ‘leader’ I refer to is the character, and can be any character in the production, therefore. As I have done above, it additionally draws on decades of research into gender ideology and the way in which its descriptive, and *prescriptive*, quality is limiting potential by confining us to identity boxes (stereotypes). I do not use leadership theory to evaluate a character’s leadership ability or effectiveness, but by applying leadership theory to character representation I am able to illuminate how biased assumptions regarding gendered behaviour permeate that representation. However leadership is defined social stereotypes will influence the

dominant leadership archetype. As such, implicit bias is present in our understanding of leadership. ‘Think Leader, Think Male’ is one example of this (Catalyst, 2018).

It was through my experience as a Life Skills coach with an adult education company in London, teaching leadership skills, that I developed an awareness of how implicit bias influences leadership perception – and therefore attainment. In essence, I am teaching my students how to navigate a world of hidden biases. The most common areas for improvement involve vocal quality and confidence. Not areas immediately associated with bias, particularly gender bias. Nonetheless, I gradually came to appreciate how bias is embedded in our communication ideals, and the pernicious hold implicit gender bias has over individual leadership potential as a result.

Our nonverbal communication choices are gendered, carry bias, and are linked to our perceived leadership ability. The study of nonverbal communication originated alongside the study of persuasion and influence,²⁶ and was therefore always integral to understandings of leadership – even before leadership existed as a concept.

Historically, physical department separated social groups, including by class and gender. Gender differences in nonverbal communication are typified through women’s association with modesty, delicacy and lack of assertiveness, and the corresponding nonverbal communication qualities (Thomas, 1993: 8) (Walter, 2009: 102-3).²⁷ Modern studies of nonverbal communication approach it as a product of social and cultural

²⁶ The study of nonverbal communication has a long history in Western tradition, dating back to the now lost treatise by fifth century sophist Thrasymachos; the earliest work is connected to rhetorical theory on the art of public speaking (Graf, 1991: 37). It thus originates in Greece but the most influential early account of rhetoric is by Marcus Fabius Quintilianus, born in Spain in AD 35. He taught rhetoric in Rome and wrote ‘The Formation of a Public Speaker’ (also translated as ‘Education of the Orator’) in 12 books after retiring in the first century AD (Graf, 1991: 38) (Kendon 2008: 17). The eleventh book specifically concerns delivery, rather than the writing of a speech, and as such includes teachings on memory (how to memorise the speech) and delivery or action which he divides into voice and movement (Graf, 1993: 38) (Kendon 2008: 17).

²⁷ These gender associations are related to the gender mythology, and as such are prescriptive of an ideal rather than descriptive of actual life.

norms, specific and not universal (Thomas, 1993: 3). Probably the best known study of nonverbal communication was conducted in 1972 by Professor Albert Mehrabian of the University of Los Angeles. He was researching the length and quality of nonverbal to verbal interactions and found that communication can be divided into body language (55%), vocal quality (38%) and words used (7%) (Borg 2013: 5-6) (Wood 1994: 151) (Scales 2011: 39). Nonverbal communication is constant, it cannot cease, and individual signals cannot be read in isolation, but are context specific (Scales 2011: 39) (Borg 2013: xxvii). Although Mehrabian's figures are then situation dependent, they do offer a clue to the power of performance over text in shaping the production's meaning for the audience. Deciphering nonverbal communication is not an exact science,²⁸ nonetheless, attempts have been made to create a decoding system.²⁹ In chapter two, I utilise these decoding systems to analyse the nonverbal choices of the actors for the operation of implicit bias within them. I look specifically for the gendered connotations of their vocal delivery choices alongside their physical tactics.

Vocal delivery choices are surprisingly heavy with stereotype associations. Own-accent bias is one of the first learned prejudices: children as young as five show a marked preference for in-group accents, over race or gender identifiers (Agarwal, 2020: 332). I confronted this myself when I auditioned for the Royal Central School of Speech and Drama³⁰ using Received Pronunciation rather than my own (South African)

²⁸ For example, "folded arms *can* mean that a person is being defensive and vulnerable; it is also possible that the person is happy and relaxed but just likes folding their arms" (Scales 2011: 39).

²⁹ Information on the decoding systems can be found in Appendix D, alongside an example of performance analysis.

³⁰ I was encouraged to perform using my natural accent, to play Juliet as a South African, but I struggled to find and own that voice. I had rehearsed so many times in a high RP, certain this was the 'accent of Shakespeare', I couldn't find the words in my own voice. I remember being anxious that my accent would betray me by signalling my otherness. I both wanted to find that voice for the audition panel, and feared that finding it would expose and discredit me. This is not an uncommon immigrant experience. I am 'lucky' that my whiteness, my English Rose-ness, hides my immigrant status until I speak.

accent³¹. Our voice is a powerful identity signifier, and one loaded with societal narratives and bias. Pragma Agarwal traces evidence of accent-bias back to the Bible, noting how in Judges 12:5-6, we are told that forty-two thousand Ephraimites were murdered by Gileadites when their pronunciation of ‘Shibboleth’ revealed them to be foreign (Agarwal, 2020: 331). One way children learn accent-bias today is through storytelling. An analysis of Disney films (1938 – 1994) revealed foreign accents were twice as likely to be used to voice ‘negative’ characters than native accents were (Argarwal, 2020: 333), teaching us from a young age to fear that which is foreign. I won a place at Central and learned Shakespeare has no accent, or not one we would recognise today. Nonetheless, in my fifteen years as a professional actor in the UK, I have never played a South African character. Although I still grapple with a fear of accent-exposure, my accent has ‘faded’, that is to say that, through a process of unconscious linguistic mimicry, I sound increasingly English. This is something my students are eager to learn too, even the British ones.

Foreign students, as well as some British students, are anxious to adapt their accents to better integrate into their business community in the UK. Usually, Received Pronunciation (RP) is still considered the most desirable sound by them. This is likely because we consider it a neutral sound, and neutral accents make one “relatable – and trustworthy – to a large population” (Agarwal, 2020: 341). Non-native accents can incite competency biases (Agarwal, 2020: 331), but so too can native ones. In the UK the north-south divide is particularly pertinent, but more widely, RP accents tend to imply “competence, high social prestige and more intelligence” (Agarwal, 2020: 337)

³¹ RP, or received pronunciation, is the quintessential British voice we hear on American television especially. It is the accent of Benedict Cumberbatch (of *Sherlock* fame), as well as actors including: Tamsin Greg, Patrick Stewart, Judi Dench; the Lannister family in *Game of Thrones*, the accents used by the protagonist families in Jane Austin adaptations, and so on.

whereas the wider, more vowel heavy, regional accents “score higher on friendliness, trust and sincerity” (Agarwal, 2020: 337) (Massai, 2020). The social elitism traditionally associated with Shakespeare has also been embodied by utilising RP as the dominant accent choice for Shakespeare, although this connection is slowly breaking down (Massai, 2020). There is an additional gender caveat though: one study showed that women with RP accents were deemed “cold and calculating” (Agarwal, 2020: 345). I would suggest this results from the emphasis on consonant sounds in RP, and the tightening of vowels (which convey emotion, tone, and colour). I elaborate on the gendered stereotyping of vocal quality in Chapter Two in reference to the actors’ vocal tactics, looking specifically at this divide between reason (consonant emphasis) and emotion (vowel emphasis). A consonant-heavy delivery implies intellect over emotion, which in women contravenes our prescribed gender role. As such, women are judged more severely for this style of delivery than men would be. Competence is naturally linked with leadership ability, but we are biased *against* women who sound intelligent, meaning the first hurdle to leadership is met as soon as we open our mouths.

The second hurdle my students encounter is confidence, both feeling self-confident and enacting confident behaviour, the ideal of which is also heavily gendered. Although I do my best not to position my teaching in gendered terms, in practice I find myself directing women to ‘own’ their space more, and to improve their resonance – giving them a fuller, and marginally deeper, sound. Biologically, women’s voices do have a higher pitch than men’s, however, biology is not sufficient to account for the average pitch difference between the genders (Wood, 1994: 165). It would appear that society implicitly directs women to over-rely on their head resonator, men on their chest. Teaching women to develop their chest resonator affords them greater gravitas in vocal quality, giving their delivery the impression of confidence and authority. This is

something I discuss in particular when looking at the Donmar production's performance choices in Chapter Two. Confidence is also embodied in masculine-typed terms as feminine-typed communication ideals are linked with lower status behaviour. For example, the literature agrees that "men command and use more personal space than women... a difference not attributable to body size alone" (Wood, 1994: 157, 163) (Glaser 2011: 92-93). Women are also associated with more expressive body language than men are,³² particularly in terms of gestural language, which historically is linked with lower status.³³ These are, of course, all stereotypes. They refer more to the prescription of gender ideals in communication, than the reality. Nonetheless, embodying confidence as a woman necessarily contravenes these gender prescriptions.

My work engages with nonverbal communication and 'hidden' identity vectors. I could never teach someone to be less disabled, younger, taller, or less ethnically diverse. Nonetheless, my teaching practice consistently engages with society's implicit biases around identity: accent and vocal quality, gender stereotyping, and extroversion bias in particular. Although I can teach women to embody authority in masculine-typed terms, leadership research demonstrates this isn't improving their prospects either. This is

³² Connie Glaser suggests that women use twice as many hand gestures as men (although she cites no actual studies that prove this) (Glaser 2011: 94). However Hall (1984), when reviewing several meta-analyses on gender and nonverbal communication, did find that "women are more facially expressive than men are, that women smile more than men do, and that women are more bodily expressive in terms of hand, head, and body movements and touch others more than men do" (Halberstadt, 1991: 132) (supported in Wood 1994: 162-163).

³³ Historical trends in nonverbal communication across European cultures show that less gesticulating is associated with higher status, and that the quality of gesticulation is indicative of both class and gender (Thomas, 1993: 8 – 10). "Men and women in early modern England spoke with their bodies" and gesture and deportment were fundamental codes which delineated and enforced social hierarchies (Walter, 2009: 100-101). Following the shift toward conduct producing status (rather than birth) in the sixteenth and seventeenth centuries, we see a suppression of gesture, and an association between bodily control and civility growing in England (Thomas, 1993: 9-11) (Kendon 2008: 22). This is typified by a late Victorian writer who "proudly declared, 'We English ... use gesture-language less than almost any nation upon earth'" (Thomas, 1993: 9).

because of what Catalyst calls ‘The Double Bind’: “Damned if you do. Doomed if you don’t.” (Catalyst, 2018).

Implicit Gender Bias in Leadership

“Can women lead?” was the first question scholars of gender and leadership asked (Northouse, 2019: 403). As Northouse notes, this question is now unequivocally moot, nonetheless, women continue to be underrepresented in leadership roles (Gorymova, Schriber, & Madsen, 2017: 3-29) (Northouse, 2019: 404). There are numerous barriers to the advancement of women including: overt and subtle sexism, a lack of professional support networks, the continued responsibility for balancing home and work (Andrews 2018: 3-4), and the double-bind effect (Catalyst 2018) (Northouse 2019: 405-415). The *Handbook of Research on Gender and Leadership* further points to the male-centric frameworks for leadership research. During the evolution of leadership, “the majority of models and theories were developed by men and are based on male-normed assumptions” (Madsen, 2017: xxvii). In other words, leadership has historically been conceptualised by men in masculine-typed terms. Today, “the primary research questions ... are ‘Do men and women lead differently?’ and ‘Are men more effective leaders than women?’” (Northouse, 2019: 403). Both of these are influenced by implicit gender bias relating to the performance of leadership: the way in which individuals try to influence others.

This definition of leadership, as an action taken to influence others, allows me to compare leadership theory to actors performing tactics in the pursuit of their character’s objectives, because this is an action (tactic) taken to influence others (toward their objective). This further allows me to identify the operation of implicit bias within the

actor's choices. When an actor builds their character in rehearsal, their nonverbal choices create the character's behaviour and shape the audience's overall impression of the character. In this way, different actors playing the same character, and using the same text, may offer very different performances as a result of their nonverbal choices. In particular, their nonverbal tactics (actions taken to influence others) are responsive to the choices of their scene partner(s) as well as to production choices, but an actor can make any nonverbal choice regardless of the text, and they may therefore be wholly distinct from another actor's choices when playing the same character. This is demonstrated particularly clearly when comparing the three distinct versions of Brutus in the productions analysed. Chapter two explores the ways my method can be used by actors and directors as part of the rehearsal process in order to identify and challenge implicit gender bias within an actor's nonverbal behavioural choices (tactics). To make this inference, I compare their tactic choices to the two dominant styles of leadership, noting how these contain and transmit gender stereotypes.

In gender and leadership research, two core styles are compared and, through stereotyping, linked to the two dominant genders: transformational (feminine-typed) and transactional (masculine-typed) leadership. Transactional Leadership views leading as a series of exchanges (or transactions) between superiors (or leaders) and subordinates (or followers), and in this loosely defined form, refers to the majority of leadership models (Baxter 2010, 12) (Northouse 2016, 162). Transactional leadership utilises a reward system for work completed to standard, and a corrective system for sub-par performance. Northouse terms these: "contingent reward" (where the leader specifies what is required and the payoff followers will receive if they succeed) and "management-by-exception" (where active leaders will watch followers for potential errors, and if found, offer corrective strategies; or passive leaders will wait for the error

to occur before then taking corrective action) (Northouse 2016: 171). In both active and passive transactional leadership this “corrective criticism [is used alongside] negative feedback, and negative reinforcement” (Northouse 2016: 171). Baxter links this approach with a stereotypically male management style as it utilises instrumental qualities, placing emphasis on “power, position and formal authority” and is task-oriented (Baxter 2010: 12, 68-69). This is in contrast with the Transformational, or feminine-typed, leadership style.

Transformational leadership emphasises expressive qualities, such as motivation through inspiration rather than reward, and consideration and support for individual team members (Baxter 2010: 12) (Northouse 2016: 167-169). In this way it is stereotyped as a feminine leadership style. Transformational leadership, like Transactional leadership, can be considered an umbrella term, with styles like Servant Leadership falling within it. Transformational Leadership today also incorporates more masculine-typed qualities such as influence through charisma (Northouse 2016: 167) (Baxter 2010: 69). Transformational Leadership is also referred to as relational (Baxter 2010: 12, 69).

The term ‘relational’ was originally coined by Fletcher (1999), and developed by Holmes (2006) to characterise feminine-typed leadership qualities, which they considered to be: “based on personal respect, mutual trust, regard for the contribution that each team member can bring, and the development of the individual and diverse talent” (Baxter 2010: 69). I would further add characteristics common to Authentic leadership, such as having a strong moral perspective, and acting with transparency (or honesty), as well as qualities of Servant leadership, including: listening, empathy, consideration of followers well-being, and a commitment to the growth of the individual and the community (Northouse 2016: 203, 227-229). This would align with the styles

as characterised by Michael Gurian and Barbara Annis in their book *Leadership and the Sexes* (2008, 65-66), and with the descriptions of the ‘male leader’ and ‘female carer’ in Natasha Walter’s *Living Dolls* (2015: 210-228). Transformational leadership has been criticised for its potential to be a form of Traits leadership, in that it seems to emphasise personal qualities over behaviours or skills, and its name is indicative of a hero transforming a company or situation. However, proponents would argue the opposite, that these are skills and behaviours that can be taught (Northouse 2016: 178). But are these stereotypes valid, and is one style more effective than the other?

Taking a social psychological approach, Crystal L. Hoyt and Stefanie Simon consider whether there are gender differences in leadership style and effectiveness (Hoyt & Simon, 2017: 85-94). Their research reveals small but statistically significant differences in style, such that women leaders do tend to utilise a transformational (and interpersonal) leadership process marginally more often than a transactional one, male leaders the opposite (Hoyt & Simon, 2017: 85). This would appear to imply that the gendered leadership stereotype is valid. Interestingly, a meta-analysis of 87 studies revealed transformational leadership to be the more effective, meaning women should be seen to be ‘better’ leaders in this case (Hoyt & Simon, 2017: 86). The social psychological approach uses implicit bias to explain how stereotypes influences both style and perceived effectiveness, however.

Stereotypes of feminine-typed and masculine-typed behaviour shape the expectations placed on female leaders. Stereotypes are descriptive: they describe women in feminine-typed terms which limits their access to leadership as a concept described in masculine-typed terms. Stereotypes are also prescriptive, they outline ideal gender norms. Women who do not behave in ‘feminine-typed’ ways contravene the prescriptions of their gender role, which can negatively impact how they are evaluated

(Hoyt & Simon, 2017: 94). This is what I discovered with my students and is the essence of Catalyst's 'Double Bind': "Men take charge, Women take care" (Catalyst, 2018). It also implies that women will be evaluated more favourably if they lead in feminine-typed ways, men in masculine-typed, which speaks to the minor discrepancies in leadership style attributed to gender above. Hoyt & Simon additionally note that gender stereotypes influence women's own thoughts and behaviours as well. Therefore, "regardless of whether [gender] ought to matter, [it] does matter in how people respond to leaders and how leaders approach their roles" (Hoyt & Simon, 2017: 94).

Gender stereotyping compromises the advancement of women in two ways: it discourages associations of women with leadership, making supervisors less likely to promote women; and it creates stereotype threat, which makes women less likely to apply for leadership positions (Northouse 2019: 405-415) (Hoyt & Simon, 2017: 92-93). This is why gender stereotyping has repeatedly been identified as a core reason for the continued underrepresentation of women in leadership positions (Macias-Alonso et al, 2018) (Baxter 2018: 24) (Zimmerman, 2017) (Costigan, 2018) (Northouse 2019: 403-425) (Hoyt & Simon, 2017: 87). My methodology guides actors away from reinforcing these gendered associations with leadership styles, in order to minimise the stereotype threat their choices might incite.

Stereotype threat operates on two levels, it impacts both ability and ambition. Stereotype threat, first identified and coined by Claude Steele and Joshua Aronson in 1995, is the fear of conforming to stereotypes which results in the underperformance of a negatively stereotyped group, such as women in leadership positions (Walter 2015: 205) (Fine 2011: 42). Individuals (regardless of gender identity) when under stereotype threat underperform, possibly as a result of anxiety or negative emotions which hijack the brain's clarity of function; they also rate their performance as worse than it actually

was (Walter 2015: 205-210) (Fine 2011: 27-39). For example, in a Stanford University study, men and women were given a bogus test and then scored equally. In the group primed with the information that men outperform women in this task, men rated their performance more highly than the women did and were more likely to say they might pursue a career in a related field. Shelley Correll, the lead professor on the study, concluded “that individuals form their ambitions by assessing their own competence, and that men and women will assess their competence partly by drawing on different cultural beliefs about male and female abilities” (Walter 2015: 207). Furthermore, stereotype threat seems to be at least as potent, if not more so, when the trigger is covert, rather than overt (Fine 2011: 32).

Stereotype threat effects have been seen in women who: record their sex at the beginning of a qualitative test (which is standard practice for many tests); are in the minority as they take the test; have just watched women acting in air-headed ways in commercials, or have instructors or peers who hold – consciously or otherwise – sexist attitudes. Indeed, subtle triggers for stereotype threat seem to be *more harmful* than blatant cues, which suggests the intriguing possibility that stereotype threat may be more of an issue for women now than it was decades ago, when people were more loose-lipped when it came to denigrating female ability. (my italics) (Fine 2011: 31-32) (supported in Walter 2015: 206)

Lack of representation in media and culture, also known as “symbolic annihilation” (Martins quoted in Boboltz, 2017), has additionally been shown to *create* “stereotype threat”. This means that the choices made in the course of building a production can both be influenced by implicit bias and can themselves reflect that bias out into the audience. In turn, audiences absorbing the bias in production choices, could then be triggered by symbolic annihilation, or stereotyped representations, into experiencing stereotype threat in their real lives outside the theatre. In this way our storytelling practice can be seen to support the proliferation of bias into society. Knowing “subtle triggers” can be more impactful than explicit bigotry, in chapters one and two the

method zooms into casting and performance choices to highlight the way bias covertly embeds into them. I then zoom out in chapter three, taking a bird's eye view of the production as a whole, connecting the minutia of choices back into the production's grand web. This reveals how the choices interact and whether, at their intersection, they are upholding or undermining implicit bias narratives for the audience.

Representation: A Methodology

“When stereotypes are played out and reinforced in the media, this quickly dehumanises individuals, makes whole groups homogenous, gives us permission to exercise our bias, and normalises such labels” (Agarwal, 2020: 121). See Jane, the Gina Davis Institute on Gender in Media, in conjunction with Plan International, published research in 2019 on the effect of media representation on girls' leadership ambitions. They found that role model representation in film and television had an inspirational effect on the girls in this global study. Diverse representation in community contexts has been shown to have an even more positive impact, but visible counter-stereotypes in the media we consume helps us to question our bias and prompts us to re-examine the beliefs we hold (Goulds, S. et al. 2019) (Agarwal, 2020:177). This suggests that the methodology I propose here is timely, necessary, and could support transformation outside of the entertainment industry as well as within it.

There is already considerable rhetoric within the industry to drive gender parity. In 2015 the Equal Representation of Actresses was launched in England, seeking 50/50 gender casting on stage and screen in the UK (ERA 50:50). The Fawcett Society called for gender quotas in the public arena in 2018, which was championed by theatrical artists, although the actors' union Equity still “rejects calls for equal representation”

(Pascal, 2018). ‘Gender Equality in Practice in Irish Theatre’ was launched in July 2018. Their stated aims include “unconscious bias training” (Barry 2018) which is surprisingly lacking from the ERA 50:50 campaign and would be necessary for diverse casting to be implemented, as without this we will continue to cast feminine-typed characters as women and masculine-typed characters as men, reinforcing gender bias. Too often diversity rhetoric within the industry remains superficial and our storytelling continues to perpetuate implicitly biased choices (Cornford, 2019). This is why Conscious Creativity is needed to actively dismantle implicit bias at each stage of the production.

This unique, interdisciplinary method aims to provide guidance for creatives interested in minimising the impact of implicit gender bias on their creative output. To do this, it follows Unconscious Bias Training (UBT) research by offering both awareness raising information and mitigation strategies for creatives to adopt. I discuss this process in detail in chapter four. Awareness-raising was especially necessary and challenging because gender bias is unconscious, embedded in the way we see ourselves and experience the world around us. While gender stereotypes do not hold true, and should therefore have no impact in a gender diverse society, they continue to have a profound and detrimental effect, as I have evidenced above. To identify how bias embeds itself in production choices, they needed to be closely analysed for these hidden associations. To do this, I needed to make the unconscious conscious. To highlight where stereotype associations were being upheld it was necessary first to identify what those stereotypes are. I found Judith Baxter’s Feminist Post-Structural Discourse Analysis (FPDA) the most useful method to support this aim.

Discourse Analysis involves a combination of micro- and macro-analytic approaches, it recognises variability in interpretation, and the “constructed and

constructive nature of language” (Baxter, 2014: 125). Micro-analytic approaches involve small-scale studies where minutia of linguistic choices are examined on an individual level. I employ this style of analysis in chapter two when considering the actors’ performance choices in specific scenes. Macro-analysis would then collate this data and look for patterns, or dominant discourses, both within and across transcripts, to highlight major and subtler shifts in power throughout (Baxter, 2014: 131-132).

Discourses in this thesis refer to ideological practices which embody power relationships through the way people (or characters) interact with one another and the world (Baxter, 2018: 9). I apply this technique in chapter three when I consider how casting and performance choices intersect with production choices to create discourses. Feminist Post-Structural Discourse Analysis (FPDA) was developed by Judith Baxter as an alternative or supplementary method of discourse analysis that puts gender at the foreground of study (Baxter, 2014: 131). By so doing, implicit gender bias becomes the focus of the linguistic analysis, with leadership as the lens.

Linguistic methodologies have a history of being applied to theatre analysis (Balme, C. B. 2011) (Fortier, M. 2016) (Counsell, C. & Wolf, L. 2001). I chose FPDA instead of another linguistic approach because it was devised using longitudinal research into the impact of implicit bias on gender equality, which is the precise focus of this analysis. It also supported a focus on representation and performance, since Baxter and others have been applying it to real world interactions (both verbal and nonverbal) since it was developed in 2004 (Angouri, J & Baxter, J. 2021). Baxter has even distilled her definition of leadership to verbal and nonverbal actions taken by the leader during interactions with others (Baxter, 2016). In this broad format it is widely applicable to performance. It also offered a unique opportunity to draw on robust social science research in the application of a linguistic framework. This was directly connected to the

leadership lens, without this theory I could not draw real-world correlations. Fortunately, there exists decades of robust research into the gender imbalance in leadership which reliably demonstrates a causal link with gender stereotyping as one factor for this (Macias-Alonso et al, 2018) (Baxter 2018: 24) (Zimmerman, 2017) (Costigan, 2018) (Northouse 2019: 403-425) (Hoyt & Simon, 2017: 87). This allowed me to form much stronger, more precise conclusions than a more general semiotic or phenomenological approach would have done, by linking the analysis with well documented research into the social impact of these stereotype representations (Catalyst 2018) (Northouse 2019: 405-415). However, conducting research into *unconscious* associations has some significant limitations.

Implicit bias research is limited by two core factors: researcher bias and the evidence available. Throughout the course of this project I did not directly interview anyone involved, nor did I interview wider industry contacts about their implicit bias or how this enters their creative process. To do so would have been counterproductive. As Brutus observes, ‘the eye sees not itself / but by reflection’ (I.ii.52-53). Implicit bias is unconscious, and as such, we are unaware of our own bias and of how it influences our decisions. Direct measures of evidence gathering, such as interviewing creatives about their intentions, are therefore unreliable (Johnson, 2020: 24-25). This thesis will demonstrate that intention is insufficient to determine outcomes, in any case. Indirect measures of research are essential for implicit bias investigations, however, these are limited by researcher bias.

FPDA offered a unique approach that targeted implicit associations and accounted for researcher bias. FPDA was designed to draw to the surface subliminal meanings in a text, focusing on the unconscious gender assumptions present, and its reflexive approach deliberately draws the researcher’s bias into the foreground as well. Indirect

approaches to evidence gathering involve uncovering hidden connections, a deliberate process of interrogating the explicit layer on a micro-analytic level. I applied these to my source material, including supplementary evidence used.

In addition to the productions, I utilised material in the public domain, including: interviews, articles, and reviews. Each of these also has their own agenda in relation to the production. In *Women Leaders and Gender Stereotyping in the UK Press* (2017), Judith Baxter applies FPDA to newspaper articles, and I followed this process when interrogating the reviews and interviews I included. I discuss some of the implicit (and even explicit) gender bias I encountered reading the reviews in the chapters that follow, noting the damning gender imbalance in reviewers themselves, 90% of whom identify as male (Loughborough University, 2017). Their opinions are not used as definitive ‘proof’, however, only ever as anecdotal commentary on my findings, in line with FPDA. As part of the reflexive methodology (discussed further below), an FPDA researcher should draw on contrasting opinions and aim to include multiple voices as a sounding board for their findings. While male-identifying reviewers did allow for a broader accommodation of views than mine alone, it was nonetheless too homogeneous, and I therefore conducted research workshops in an effort to include more diverse viewpoints alongside these.

In the three workshops I conducted I deliberately sought to include diverse voices, but even so respondents were predominantly (but not exclusively) white and cisgender. I approached gender-diverse institutions, including Gendered Intelligence, Milk, and Tonic Theatre, among others, in the hope that they would reach contacts I couldn’t hope to alone. In the workshops themselves, I worked with actor participants on performing gender and with an audience focus group on interpreting gender performance. I discuss these findings in the chapters that follow. I also refer to students I am teaching. During

the course of my PhD, I worked as an hourly paid lecturer at a number of different institutions teaching acting and life skills (leadership) to adult students. I draw on this experience in my thesis, as I do my own experience as an actor, casting director, and producer. I use examples from these to illustrate my arguments, but never as proof or definitive evidence. All of the insights gained should only be considered anecdotal and supplementary to the method itself and the theories I draw upon. In addition to each of these pieces of evidence, and each participant, having their own agenda to consider, when analysing them I needed to account for my own bias which drew certain connections more clearly than others, further limiting the value of these sources.

The reflexive approach involves retracing these connections against the grain to reveal a more nuanced interpretation. It asks the researcher to think again, to reverse our interpretation and look for contrary or contrasting connections. This additional step functions as a bias mitigation strategy within the research itself. Drawing on robust social-sciences research into gender, bias, communication and leadership – with the addition of a researcher bias mitigation strategy built-in – meant this interdisciplinary method provided a reliable framework which was ideally suited to the focus of this study. Furthermore, the strength of my research conclusions are able to rest securely on the foundations provided by the method which crosses and interlinks seemingly disparate specialism, each with decades of research to rest upon themselves. This method proved invaluable in the evidence-gathering stage of the research, therefore, but needed adapting to form Conscious Creativity.

Within the course of the project, I modified this sociolinguistic approach, to create a unique, interdisciplinary method which I call ‘Conscious Creativity’ (<https://www.consciouscreativitytool.com/>). This is distinct from the three most prominent methods currently available in the UK for engagement with implicit bias on

multiple, interconnected, levels. In contrast, Neutral Roles Parity (NeRoPa) only slenderly considers the role of implicit bias and the Theatre Casting Toolkit only offers prompts for consideration rather than specific guidelines. The Welcome Table Initiative re-examines the language of casting, and invites creatives to a metaphorical table where dialogue around what Banks terms ‘integrated casting’ (Banks, 2013: 12) might be had.

In his 2013 article, Daniel Banks puts pressure on the foundational terms of integrated casting, namely: non-traditional, diverse, and inclusion. In this paper, and the book that followed in 2019, Banks and others are primarily writing about actors of colour in the process of casting. Having argued from this perspective that, historically speaking, ‘non-traditional’ is a misnomer, Banks further points to the negative space in terminology like non-traditional, diverse, and inclusive, which implies a ‘norm’ that is monotoned, and a privilege that grants access to the table. These terms, Banks argues, implicitly propagate segregated thinking within the arts. He proposed integrated casting be used in their place. However, in *Casting a Movement: The Welcome Table Initiative*, ‘conscious casting’ is also adopted (Syler & Banks, 2019). The book expands somewhat to include an article on ability and one on language, but gender remains only tangentially present. Furthermore, although insightful and inspiring, The Welcome Table doesn’t offer any actionable approaches or deal directly with the role of implicit bias within the casting process.

In the autumn of 2019 Tonic Theatre published a ‘Casting Toolkit’ (<https://www.theatrecastingtoolkit.org/>) designed to be a practical guide to create meaningful change in theatre casting practice. The website includes a resource section with links to articles and videos on diversity and representation. It incorporates information on age, race, ability, socio-economic background, and gender identity in the resource links and glossary. This offers readers a broad general understanding of the

intersections discrimination can follow. Visitors to the website are encouraged to educate themselves through these resources to better understand diversity principles, but no central database is offered so each link must be followed independently. Beyond that, it targets producers, writers, programming teams, marketing & PR departments, as well as stage managers and technical teams, with ‘provocations’ to ask of themselves. However, with the exception of the Audition Space Checklist, actionable steps are not proposed. The closest the toolkit comes to offering real guidance regarding on stage representation is the ‘Director Character Tool’, a downloadable PDF (A3 below) which also provides prompts in the form of questions for the director to consider before casting commences. However, the questions are at best open, at worst vague and unhelpful. Implicit bias is unconscious, we are not aware of how it influences our thinking. For example, asking if alternatives to the character’s observable traits might be explored in casting, could, theoretically, lead a director to cast someone who reinforces a bias rather than subverts it. Furthermore, asking if there are any stereotypes inherent in the character profile that the director *agrees with* strikes me as tempting the Implicit Bias Fates! The toolkit is a gentle nudge to maybe think about diversity a little,

Director Character Tool

These prompts and provocations for directors are for use at the point when you are first beginning to think about character for a play you will be directing, before casting has begun. They are purposefully designed to encourage you to challenge and expand your thinking about the characters in the play and - consequently - who the actors may be who could play them.

Your thoughts in response to the questions here may be something you scribble in a notebook, simply mull over, or could provide a jumping off point for conversations you have with your casting director or other members of your team. What's important to stress is that they are there to facilitate and open up creative thinking - to alert you to the widest range of possibilities that may exist - rather than to restrict or close you down.

Observable traits

- What does the script tell us or imply about the character's observable traits? E.g. male, mid-thirties, physically imposing
- Do we want to challenge or explore alternatives to any of these traits in our casting of this role? Or not?

Qualities

- What do we think the qualities of the character are? E.g. their personality, textures, energy. For instance - 'charismatic', 'takes up space', 'charged'
- What do we think the qualities of the actor who plays the character would therefore need to be?

Other considerations

- Will the actor playing this role be doubling? If so, what possibilities does this open up? What limitations does it impose?
- Is there anything else the actor needs to be able to do or anything else about the character that's important to consider?

Breakdowns

- If we're putting out a breakdown for this character, how will we need to word it to capture our thinking about this character (and the nature of actors we would like to meet for it)?

Assumptions

- What might be the go-to or default assumptions that could be made about who this character is, what they are like, and what kind of actor could be cast as them? Are there any stereotypes likely to be associated with them?
- How do we feel about these assumptions? Are there any we would agree with? Any we would challenge?

Thinking about each character in turn

Director Character Tool - part of a series from Theatre Casting Toolkit | www.theatrecastingtoolkit.org 1 / 1

TONIC UK THEATRE SOUTH LONDON THEATRE

A3: The Director Character Tool, source: <https://www.theatrecastingtoolkit.org/tools/character-tool/>

by first educating yourself and then answering some questions, which hopefully directs your creative thinking away from implicit stereotyping. The Theatre Casting Toolkit therefore acts as an educational resource for awareness raising, whereas NeRoPa does offer clear, actionable steps for directors and casting directors to implement.

One of the stated goals of the Equal Representation of Actresses campaign is to encourage the adoption of the NeRoPa casting tool in order to tackle the gender imbalance in UK casting practice (ERA 50:50, 2017). NeRoPa, or Neutral Roles Parity, was developed by German actress and researcher Belinde Ruth Stieve in 2016, to identify non-gender specific roles in scripts and reallocate them from male to female performers in order to encourage gender parity (NeRoPa, 2021). Stieve has stated that this initial identification of potentially “neutral” roles, rather than a blanket 50/50 division, helps to avoid gender stereotyping when reassigning roles (Masso 2018). In order to determine whether a character could be designated as neutral, Stieve encourages NeRoPa users to ask “Does this role need to be a man, and if so, why?” It is difficult to determine how this question might be answered “yes” from the website alone, but it does imply that attempts are being made to avoid gender stereotyping in reassigning roles. However, this doesn’t prevent gender stereotyping when casting the roles which must remain “male” or “female”. Additionally, “neutral” roles are more likely to be smaller, unnamed roles, and assigning the supporting roles to women is already a trend in gender-blind casting which needs to be overcome in order to achieve true gender parity. Finally, this method retains the association of woman with “other” and fails to account for non-binary gender identities.

To be consciously creative is to make our artistic choices with an understanding of how they might be influenced by implicit bias, and in turn influence an audience’s biases. It is to actively make the *unconscious* conscious in our creative practice. To

that end, this methodology approaches storytelling practice in three stages: casting, rehearsal, and production. It therefore goes beyond the previous offerings, and considers how bias is embedded in the intersections between casting, performance, and productions choices. It directly appeals to everyone involved in each of these stages by providing actionable guidelines which can be taken to dismantle and counter stereotype associations before they implant in the creative process. In this way, this method offers an entirely new and unique approach, which is also interdisciplinary: drawing on leadership research, linguistic frameworks, and bias mitigation strategies. I based Conscious Creativity on a linguistic methodology, Feminist Post-Structural Discourse Analysis. This framework allowed me to probe deeper than the ‘outward appearance’ of bias NeRoPa and the Theatre Casting Toolkit are bound by, to analyse how communication can itself be rooted in bias and in turn incite biased perceptions and stereotype threat in audiences. The detail-oriented focus of this thesis is both a strength and a limitation, however.

While I approach the reproduction of ideology through creative decisions in relation to implicit gender bias specifically, theatre can reproduce ideologies regardless of the creatives and/or the intentions of those involved. Ideology here refers to discourses of power relations. Writing on ideology in performance in 1983, Herbert Blau tells us that “everything in the structural reality of theatre practice is ideological... That is why it has to be interpreted” (p. 447). Blau lists everything from the physical environment of the theatre, including “the attitude of the ushers”, to the creative team (producers and director in particular), but also singles out “the casting of a play, the number and gender of the actors” (Blau, 1983: 447) as ideological. In *Reading the Material Theatre*, Ric Knowles develops a method of performance analysis which takes this into account, drawing on three core areas: the performance, the conditions of performance, and the

conditions of reception (2004: 3). The performance event is analysed using what Knowles terms ‘materialist semiotics’ (2004: 9), whereas the conditions of performance and reception are considered from a cultural materialist perspective, demonstrating how the educational background of the creative team members, or the geographic location of the theatre, for example, can influence the production and reception of meaning (Knowles, 2004). Were these methods applied to the productions I chose, they would offer an analysis of institutional bias, encompassing systemic / structural and explicit bias.

An analysis using this methodology would allow me to speak to quota systems, the role of casting as an industry that encompasses the conditions of labour (such as unpaid labour in appearance maintenance, or difficult working conditions such as late nights, long days etc), and access to casting (relative to privilege in access to training and resources) to name just a few. These are essential areas for study, however, do not pertain directly to the focus of this study and would diverge from the role of implicit bias in character creation were I to include them more prominently. In addition to drawing necessary boundaries for a PhD thesis, implicit gender bias might be considered a constant or shared ideological influence among the creative team and audience, which isn’t contingent upon material conditions.

Blau describes the ideology of the performance as a “politics of the unconscious” (Blau, 1983: 447). This thesis is limited to the consideration of how gender-biased ideology is implicitly communicated through character representation in casting, performance, and production choices. A biased representation is not contingent upon material conditions, assuming a Western-specific context. This is because gender stereotypes in Western society have remained constant over time as evidenced above. This means that, within a Western context, the production team and audience will all

have implicit gender bias in common. For example, an implicitly sexist joke might be met with raucous laughter or dead silence, but remains a sexist joke regardless of where it is told, who tells it, who hears it, or the quality of the bar staff. Materialist conditions of production or reception will certainly have an impact on the extent to which gender stereotyping is implicitly present in the creative team or absorbed by the audience, but cannot change whether or not a choice contains gender bias. This is also not a value judgement – it might be useful to include a stereotyped character, or a sexist joke, in order to unpick our relationship with the stereotype in question. Although, as my analysis of the Donmar production will demonstrate, utilising a stereotype to interrogate said stereotype is a slippery slope. This is precisely why a method which deliberately highlights how gender ideology is being represented is invaluable for creatives interested in confronting and undermining that bias. Historically, feminist theatre criticism has engaged with three key feminist ideologies which I draw upon in my analysis.

Seminal feminist criticism, such as Sue-Ellen Case's *Feminism and Theatre* (1988) and Jill Dolan's *Feminist Spectator as Critic* (1988), as well as Michelene Wandor's *Carry on, Understudies* (1986), sought to examine the connection between feminist political ideology and the theatre. Dolan distilled the feminisms prevalent at that time into three core ideologies: liberal, radical (or cultural), and materialist (or socialist); and both Dolan and Case elevated materialist approaches. Additionally, in Case's concluding chapter, 'Towards a New Poetics', she envisioned four core pillars of feminist theatre, as: a break from realism, positioning woman as subject, disrupting linearity, and offering a multiplicity of meanings (1988). In this second wave of feminism, feminist scholars and practitioners sought to dismantle the ideological workings of the realist theatrical event, each from their own ideological leaning.

Realism, itself a reaction to the melodrama and romanticism that preceded it (Hartnoll, 2003), had sought to divorce itself from illusion and spectacle in favour of ‘truthful’ representations of society which involved social criticism and protest (Hartnell, 2003: 214). Naturalism, a splinter movement aligned with realist performance but did not seek to offer any social commentary. Arguably, this form became dominant, particularly in America (Dolan, 2012). However, even the politically-minded kitchen-sink realism in Britain upheld traditional gender roles that marginalised women within the narrative (Dolan, 2012). Responding to this particular moment in history, feminist criticism sought to unmask the ideological work of theatre which they saw as embedded in its content, form, and structure, as well as the means of production. Materialist feminism addressed these areas by adopting approaches of post-structuralism and Marxism (Dolan, 1996).

Borrowing from neo-Brechtian approaches, materialist feminist performance demystified the theatrical event and exposed character as representational (Dolan, 2012) (Diamond, 1996) (Dolan, 1996). In order to examine the ideological workings of the theatre, they called attention to “masking, lighting instruments and the stage décor” (Dolan, 2012: xvi). Following poststructuralist theory, textual authority was dethroned and feminist performance was co-created through devising techniques and improvisation (Dolan, 2012). Elin Diamond’s persuasively argued article *Brechtian theory / Feminist theory: toward a gestic feminist criticism* (1988), inspired feminist acting styles that enabled the spectator to critically appraise the performative nature of gender by adopting the Brechtian “not, but” approach. I will argue in the chapters that follow that exposing gender as performative is not without its pitfalls. In contrast, radical, or cultural, feminist theatre sought to reclaim the female through identification

with the body, redrawing narrative and form in ‘feminine-typed’ and thus feminist ways.

Elaine Aston argues in *Restaging Feminisms* (2020) that the radical feminist mission was exemplified most recently in the Me Too movement. Cultural feminist theatre focused on addressing the objectification of women in realist theatre by exploring female-centric experiences, such as motherhood (Aston, 2020). Dolan further notes that this woman-centric theatre, while breaking with realism, constructed ritual and mystification in its place which also encouraged the suspension of disbelief (2012, xix). Crucially, cultural feminist theatre brought an ideology of gender essentialism to the theatre event and implied the female spectator would uncritically agree the experiences performed were common to all women (Dolan, 2012, xix). Aston, reflecting back, suggests this critique was fuelled by the dividing force of identity politics at the time (2020).

The neoliberal “swing to the right” (Hall, 1988 quoted in Aston, 2020) was paralleled by a cult of individualism which Aston argues fractured the feminist mission (2020). The necessary recognition of competing identity categories, with individual and compound oppressions, exposed feminism’s implicit bias: that all women share a common political interest (Aston, 2020). However, the fledgling identity politics of the late 80s and 90s ultimately favoured the political mission of the right as, unable to agitate as a collective, feminism’s political power was diluted. However, Aston asserts that, while recognition of compound oppressions and differently articulated political missions was crucial to embrace, positioning these as competing missions in a linear race for liberation only serves to feed the neopatriarchal order. Rather, Aston suggests, we can utilise “sideways patterns of recognition” to reconnect our political missions from an intersectional perspective. Examining a recent radical feminist production,

Morgan Lloyd Malcolm's *Emilia*, Aston suggests this mission today might be conceptualised as "a diverse body of women acting together in the interests of other women" (Aston, 2020). Similarly, conceptualising feminist criticism as divided into liberal, cultural, and materialist, fed disunity within the feminist mission (Dolan, 2012).

While in 1988 Liberal feminism was largely dismissed by the academy, Dolan acknowledged in her keynote address to the Women and Theatre Program in Chicago in 2011, that the feminist mission needs to agitate from within the mainstream as well as outside of it in order to progress (also Dolan, 2012). Although Dolan links liberal feminism with traditional criticism and with a focus on the playtext as paramount in the theatre (1996), Aston suggests liberal feminism has always been more of a strategy than an ideology, particularly in the British context where realism was more politically aware than American naturalism (2020). Furthermore, in 2011 Dolan separated liberal feminism out from what she then termed *neoliberal* feminism which she aligned ideologically with capitalism and the false premise of meritocracy. Finally, "theatre's search for novelty broke the habit of domestic realism" rendering feminism's anti-realism mission unstable (Dolan, 2012). Although realism is by no means uniformly a space of diversity and equality, feminism's materialist critique of form as inextricably linked with ideology no longer holds firm. Realism can, and does, offer diverse representation, and critique dominant power relations, just not often enough and not always in the most effective (and affecting) ways.

Affect theory was not part of the feminist "critical 'tool box'" in 1988 (Aston, 2020). Understanding how affective energy is interlinked with critical attention has reframed feminist spectatorship (Aston, 2020). Dolan recognises this and consequently changed her position on cultural feminism, pointing to the cathartic significance of shared experience, and further, its ability to stimulate identification with feminist sensibilities

and strategies (Dolan, 2011, 2012) (Aston, 2020). Third wave feminists like myself then agitate from within the system (as liberal feminists), recognise gender is a construct and are anti-essentialist in our approach (poststructuralist), and embrace intersectionality while simultaneously appreciating the importance of shared experience and common goals (cultural) (Dolan, 2012) (Aston, 2020). Although the Liberal / Cultural / Materialist divides proved problematic to the feminist mission, and have largely been eroded in third wave feminist practice, I found these definitions useful when considering how representation is constructed in the production case studies and how it might be read by an audience, and therefore draw on them in the chapters that follow. This thesis primarily demonstrates the methodology by applying it to theatre specifically.

Theatre offers a unique opportunity to illustrate the effect of multiple storytelling devices collectively, while removing the one most easily ‘blamed’ for inciting bias: the writing. At its core, storytelling is an account of people and / or events, either fictional or historical. Theatre tells stories using words, bodies, and space. While David Mamet would have us believe the words hold primacy (1998), Peter Brook believes all that is needed for theatre to happen is for an actor to walk across an empty space while an audience member observes (1968). Although Western books on theatre tend to start theatre history in Ancient Greece, I grew up in Africa where theatre has never needed walls or boards to tread. Perhaps that is why, for me, theatre is about the connection made between the actor and the audience. This method is designed to improve diverse representation, which necessitates a focus on the actor representing the character, and the ways an audience are led to perceive this actor-character. Using theatre, instead of film, allows me to engage with the unique way my industry tells stories: through bodies

in space, with a (usually)³⁴ live audience watching. By narrowing my focus to theatre, I could further narrow it to a single text, Shakespeare's *Julius Caesar*.

Shakespeare, as a core playwright in the repertoire of our largest theatres, was identified as a significant influence behind the gender imbalance on our stages (Freestone et al, 2012). Demonstrating how a method for diversifying representation might be applied to a core obstacle in gender parity, has the additional benefit of illustrating how we might overcome this barrier. As Hartley notes, “no figure in literary or theatrical history has been more clearly identified with that dominant order against which identity politics sets itself [than Shakespeare]” (Hartley 2013: 38). A bold choice then for a methodology designed to support the diversification of our theatres. The narrative action of a script is also relevant to representation, and as a play that links power with masculinity, *Julius Caesar* then provides a pertinent case study for this methodology.

Julius Caesar is a play that rests heavily on the power of rhetoric, which makes it a useful text for examining the performance of power. It was also written at a time, and about a time, when gender was strongly policed and masculinity was synonymous with leadership. Director Lucy Bailey described *Julius Caesar* as Shakespeare's plea for the female in politics in Digital Theatre's *Shakespeare Series: Part One – Gender*. Bailey emphasises that *Julius Caesar* represents a male environment and the consequences of a purely masculine-typed approach to governing. She suggests that the bleakness of that depiction implies a need for the feminine-typed approach in politics. In chapter two I demonstrate that *Julius Caesar* accurately depicts both masculine-typed and feminine-

³⁴ The global pandemic has altered this balance, forcing theatre into a new medium: online. Even before this punch sideways, theatre had already begun a reluctant, love-hate, relationship with film. However, prior to the pandemic, films of theatre productions tended to still have live audiences when they were filmed. I address this new territory in the blog section of the website toolkit.

typed styles of leadership, although I agree it offers a plea for ‘feminine-typed’ concerns like “love, mercy, pity and charity” as Bailey suggests. Certainly there are a lack of female bodies represented, and gender stereotypes are drawn upon throughout.

Shakespeare appears to adhere to the Puritan-led gender stereotypes by presenting women in the home and men in the realm of politics and public power. However, he also subverts the Puritan view of feminine-typed ideals by having his female characters ably hold their own against their male counterparts. This is somewhat undermined when Portia alludes to being better than the average woman, “Think you I am no stronger than my sex / being so fathered and so husbanded?” (II.i.295-6). Nevertheless, both Portia and Calphurnia exemplify verbal dexterity, and appear to possess admirable skills in persuasion and negotiation to equal (perhaps even better) their husbands. Arguably, we are left to surmise then that women are equally skilled in these areas, with no examples to the contrary. Shakespeare has Cassius discredit Caesar by describing him behaving “as a sick girl” (I.ii.128) when afflicted by his epilepsy, but the female examples in the play are weakened only by their social position. Similarly, although Portia worries that her sex will make her more prone to reveal her husband’s secrets, because women are stereotyped as untrustworthy gossips (“How hard it is for women to keep counsel!”(II.iv.8)), she never does betray him. In contrast, Cassius deliberately uses gossip *as a weapon* against Caesar when, in Act 1 scene 2, he regales Brutus with a story of Caesar’s weakness. Cassius is gossiping with the specific aim of both hurting Caesar’s reputation and winning Brutus to the conspirator’s cause. While *Julius Caesar* can be seen as deconstructing masculine-typed identity (Kahn, 1997), and questioning gender stereotypes, its nature and origins unavoidably forge a link between male bodies and leadership. The female bodies are seen and heard extremely rarely (they speak only 4.8% of the lines in this play), and despite their obvious competence, are easily

dismissed because of their gender's social position. Gender play in casting and performance then becomes central to undermining this association today.

The three productions I have chosen as case studies of this text all approach the playscript from different creative perspectives. Each production of *Julius Caesar* analysed here had a London run in or around 2017. Despite performing in roughly the same place and time, and using the same text, they each offer a unique representation of the story through their creative choices. This provided me with an opportunity to run a comparative analysis of the productions using my methodology. The Royal Shakespeare Company's *Julius Caesar* is a traditional take on the story, with conventional staging and gender casting. Directed by Angus Jackson, this *Caesar* was set in Rome and formed part of the RSC's 'Rome Season'. I saw it at the Barbican Theatre in London in December 2017. The Donmar Warehouse production, originally staged at the Donmar's Covent Garden location in 2012, was re-staged at a temporary space in Kings Cross when I saw the production in late October 2016. This is also where the BBC filmed what had by then become the Donmar's 'All-female Shakespeare Trilogy'. This was a modern concept production, with a play-within-a-play structure and an in-the-round staging lending a passively immersive feel to the production. The all-female cast play inmates of a women's prison who are allowed to put on a production of *Julius Caesar*. They use a cross-dressed style in this production such that the all-female cast play the *Caesar* characters as male. Directed by Phyllida Lloyd, this was marketed as a 'feminist' Shakespeare. The Bridge Theatre's *Julius Caesar*, directed by Nicholas Hytner, also offered a modern take on the story, but with a political angle. Similarly staged in the round, and actively immersive for groundlings, it opened in January 2018 and captured the rise of contemporary populism in politics. I saw this production the night it was filmed for NT Live, in March 2018. The Bridge

Caesar had a cast of well-known actors and swapped the gender of several characters to female, most notably Cassius and Casca. A gender-swapped casting style switches the character's gender to match that of the actor. The application of Conscious Creativity to the artistic choices in each of these stagings of *Caesar* reveals the need for clear guidelines to counter implicit bias in creative practice as even the best intentions are discovered to incite our unconscious bias.

This thesis takes a hard look at our creative practices and offers new and unique strategies, developed using interdisciplinary research, to mitigate the operation of implicit bias within them. Chapter One investigates the casting process, demonstrating where implicit bias is able to infect it, and offering counter-strategies to overcome this. It begins with creating a character breakdown and follows the auditions through to casting decisions. Chapter Two, mirroring the natural progression of a production, analyses the rehearsal process from the perspective of the actor. It starts with the actor receiving their script, their initial script analysis and then into rehearsal. Chapter Two also approaches this from the perspective of the director who is able to oversee performance choices as they interact with one another and the narrative as a whole. Chapter Three then takes this process to its natural conclusion by analysing the production in performance. This is designed to follow the spectator's journey, and additionally considers the role of bias in the producing organisation and marketing to support spectators in making more informed choices as consumers. Finally, the website (Conscious Creativity) and Chapter Five broaden the scope of this methodology transforming it from analysis into a practical, interactive, tool for the industry to engage with. The website format follows the thesis and provides situation-specific guidelines to industry professionals throughout the production process, as well as potential

audiences in making their story selections. The first step, however, is to acknowledge my own personal bias as the researcher analysing these productions.

Personal Bias

In keeping with FPDA I need to be explicit about my personal bias and objectives when assessing the productions. I consider myself an intersectional feminist and actively seek to support productions, organisations, and lifestyle choices which align with my beliefs. As a classically trained female-identifying actor, I am unavoidably motivated by a desire to create more roles for women when performing the canon. I am a regular theatre-goer, and in particular favour classical texts in production. As a spectator, I am therefore motivated to see a change in the representation of women in these productions, such that I am able to identify with the protagonists while retaining a feminist gaze. As someone who works regularly with business professionals of various genders, I am conscious of the ways in which implicit bias influences the advancement potential of all genders in different ways, and am eager that my profession does everything it can to minimise our contribution to this. Finally, having taken the Harvard gender implicit association test online, I discovered that I have a moderate implicit bias against women in business, and this is something which I find infuriating and am highly motivated to change.

Implicit bias is everywhere, recognising it is vital, but not sufficient to instigate social change. Since 1998, when Anthony Greenwald coined the term Implicit Bias, a great deal of research has been done into how our unconscious bias influences decision making. Implicit Bias training has been developed in an attempt to tackle this problem, but it primarily involves only step one: awareness. It is hoped that being aware of our

own bias will make us less likely to succumb to it. However, twenty-two years later, minimal progress has been made. This thesis therefore proposes a model for actively addressing implicit bias in storytelling practice which casting directors, directors, and actors can adopt to continually reassess their choices for the presence of stereotype influences. It is my hope that offering a tangible tool to address the operation of implicit bias in our decision-making will finally move us from awareness to transformation. That is, towards a consistent adoption of implicit bias mitigation models which, applied over time, could reduce these biases in society more widely. I chose to infiltrate the problem of implicit bias through storytelling because of the power this medium has to bypass conscious rationality and tap directly into our unconscious drivers.

How do we change our minds? Through our hearts. When, in 1862, Abraham Lincoln met Harriet Beecher Stowe, author of *Uncle Tom's Cabin*, he reportedly said: 'So you're the little woman who wrote the book that started this Great War' (Hutt, 2016). The glaring sexism in that greeting aside, this persuasive novel is given credit by historians for helping to incite the abolitionist movement in America (Gordon-Reed, 2011). The novel is not without its own biases but it does illustrate the power of storytelling to instigate change in society (NPR *In Character* series, 2008). In her book *Stop Being Reasonable: How We Really Change Our Minds*, Eleanor Gordon-Smith uses personal stories to illustrate how little sway reason has over our decision-making, and that the crucial ingredient is actually empathy. Storytelling is perhaps the most persuasive tool in our arsenal because it engages our empathy. Neuroscience research shows that story has the power to rewire our brains through empathy (Cron, 2012: 2). Historians have even given credit to storytelling for its ability to establish and reinforce social norms (Japhet & Feek, 2018). Storytelling can be transmitted through a variety

of platforms, including: novels, news articles, gossip, podcasts, advertising, film, television, and of course theatre. I have chosen to illustrate this methodology using theatre because it is my passion, but it can be applied to any storytelling platform. For me, theatre also represents a powerful ingredient in this mission: collective experience.

There is a potency to shared moments of story which individual experience cannot meet. We pay to stand in the back corner of a concert venue, craning our necks to glimpse the tiny outline of the band, because moving and singing together with the crowd amplifies our engagement immeasurably. Instead of watching a football match on the telly at home, we pop down to the pub to watch their telly with strangers – why? Because when we shout together in triumph, that joy reverberates between us all, connecting us. The collective gasp of the theatre audience as Juliet awakes moments after Romeo’s suicide, expecting to greet her beloved and to start their beautiful life together, shudders through us all like a sob. Collectively our hearts break for her, each of us able to empathise in our own way with the loss of love, of possibility, of hope. Together we “Go hence, to have more talk of these sad things” (*Romeo & Juliet*, V.iii.307), our reaction intensified, and the message more deeply embedded, for being shared in that quiet dark theatre with strangers united in grief. Our theatre industry has been dealt a profound blow courtesy of 2020’s global pandemic. Ghost lights glimmered on the stages of our theatres, patiently awaiting our return, for far too many lonely nights. As we now flood back to experience those shared stories, not distantly, but collectively, my hope is that we take a hard look at our storytelling practice. That we ask of ourselves: how can we tell stories that inspire meaningful change in our society?

Chapter One:

Conscious Casting

Casting is the process of bringing characters to life. Much like an expert baker, a casting director must source the perfect ingredients that, when combined, bring the director's vision for this character into being. Some of these ingredients are tangible, the actor's physical body for example, but others are intangible, like that actor's reputation. The casting director must oversee the complex intermingling of associations which together birth the character. This process involves considering multiple factors, such as the cultural memory of both actor and character (if known to audiences, as is the case with actors of profile and many of Shakespeare's characters), but also of gender and sex as these are ingrained in our social discourse. For example, even audiences unfamiliar with *Julius Caesar* are likely to hold cultural associations of the character of Caesar with a middle-aged man who was Emperor of Rome. This cultural memory must be taken into account by the casting director whether the production parallels it (and casts a middle-aged man) or subverts it (and casts, for example, a young woman as Caesar). The choices made by the casting director and director regarding the construction of the actor-character blends are unconsciously influenced by their own implicit bias, and the resultant actor-character blend also has the potential to propagate implicit bias to audiences. Their unconscious associations, of actors, characters, and of gender and sex, are made salient through the application of my reflexive methodology to their choices.

What is ‘Casting’?

Casting is the formal process whereby actors are assigned to roles in the play (Herrera, 2015: 1). Casting directors are in a unique position in the creative process to influence the way implicit bias operates through character because they facilitate this construction of character by matching actors to the text character. Writing from a North American perspective, Herrera discusses how the auditioning process that casting directors oversee supports the ‘mythos of casting’. Where previously ensemble companies would work together continuously, casting from within the company in a repertoire-style (as Shakespeare’s company would have done), by the mid-twentieth century actors were being hired to ‘play as cast’ for one production alone (Herrera, 2015: 4). This resulted in employment insecurity, and the concomitant need to justify casting based on a hierarchy of ‘rightness’: the myth of meritocracy. In this mode, actors are largely unknown to the director, making ‘try-outs’ a necessary component of the employment procedure (Herrera, 2015: 4). This process whereby a number of actors audition for a single role with one actor selected, imbues casting with a mysticism: what makes one actor more ‘right’ for the role than another? In this paper, Herrera identifies the three prominent schools of scholarship on casting as an employment process, as: practical (guides for actors on how to audition), equitable (critiques based on equitable access to roles), and artistic (creative justifications for why one actor is chosen over another) (Herrera, 2015). It is the final school I am focused on in this thesis.

At the artistic level, choices are justified based on the creative vision for the production. Casting is so integral to the creative vision-making that it has been said to comprise as much as 50% (a *Fundamentals of Film Directing* textbook), 65% (John Frankenheimer), 75% (Alfred Hitchcock) (Cook, 2020: 2), or even 90% (Martin Scorsese) of the director’s work (Herrera, 2015: 6). In his memoir, *On Directing*,

Harold Clurman describes casting as “a species of theatrical shopping” whereby the actor is reduced to a commodity (Herrera, 2015: 6). Within and through this process, the actor’s identity is negotiated in relation to its social and cultural associations, such that their embodied “identity functions as a mechanism of commodification” (Smith, 2020: 37). Furthermore, Daniel Banks and Claire Syler argue because the actor’s identity “evokes cultural assumptions associated with skin colour, gender, sexuality, and ability” casting becomes an “inherently... political act” (Syler, 2019). Thus, artistic choices are inextricably linked with political connotations. In other words, all casting choices, no matter the style, carry political weight.

Angela Pao identifies four different ‘non-traditional’ styles, or casting strategies, in her 2010 publication *No Safe Spaces* which considers race in relation to American casting practice. These are: colour-blind casting (which here would parallel gender-blind casting), societal casting, conceptual casting, and cross-cultural casting (Pao, 2010). Blind casting primarily responds to the critique of equitable access to roles, but is deeply flawed as a concept, equitably and artistically. It is premised on the supposition that skill is separable from identity and can be measured in isolation (Smith, 2020: 47). While regular employment could utilise blind / skills-focused approaches (by redacting identity information from CVs), and creatives such as musicians can feasibly audition without revealing their identity, actors must present themselves and therefore their identity in order to audition. Gender and race are too salient as identity characteristics for anyone (actors, directors, or audiences) to ever be blind to them (Pao, 2010) (Thompson, 2006) (Young, 2013). Furthermore, asking us to be blind to these markers arguably subsumes them under a white-washed, heteronormative, male standard of seeing, because historically this is how the stories have been cast

(Thompson, 2006) (Young, 2013). Societal casting, in contrast, highlights these identity markers.

In societal casting, as defined by Pao, the character's identity aligns with the roles the actor's identity is most likely to appear in in society, for example Asian-identifying actors cast as store owners (Pao, 2010). If we parallel this to gender, female-identifying actors would play characters who appear as caregivers (mothers, nurses, teachers). As Pao observes, this is the most traditional of non-traditional casting styles therefore, but it can still be subversive if applied to period pieces where historical research allows us to re-colour these productions to reveal silenced histories (Pao, 2010). Nonetheless, I argue below this style risks activating implicit bias by reinscribing stereotype associations.

Cross-cultural casting falls outside the scope of this thesis as it concerns rewriting classic texts to set them in a different context, for example Mustapha Matura's *Trinidad Sisters* an adaptation of Chekhov's *Three Sisters*. This would then be cast traditionally, in that actors would be cast to play the characters as per their identity in the new adaptation. (Pao, 2010).

Conceptual casting parallels both conscious casting as articulated in this thesis and what Ayanna Thompson terms dialogic casting. In this style awareness of the actor's identity is paired with a deliberate casting style which works to critique societal divisions and hierarchies (Pao, 2010). Drawing on Dwight Conquergood's ethnography of performance, Thompson defines a dialogic performance as one that works to keep a dialogue open between performer and text, particularly where this might be painful or destabilising. This style will actively challenge what Thompson terms the production-reception contract by inciting "open conversations about constructions *and* perceptions

of race” (italics in original) (Thompson, 2006). In this thesis I argue for something similar in conscious casting strategies, but drawing on implicit bias research, I identify problematic constructions and perceptions of *gender* and aim to create deliberate mitigation strategies to put in place. These strategies tackle the bias driving casting decisions and inspire conversation about the gender constructions therein.

This methodology uncovers the operation of implicit gender bias that influences casting choices, but also how the decisions themselves will likely subvert or reinforce the implicit bias of audiences who experience the productions. This chapter considers how implicit bias operates in the creation of the character’s casting breakdown, asking: to what extent is gender divisible from character? This is then contrasted with the representation of character within the actor-character blends, in the three productions being examined. By investigating three productions of the same play, I am able to demonstrate how my proposed methodology can be applied to different casting choices and styles, as well as the role of character representation in building the play’s implicit gender messages. Although the text character remains constant, the blend created by the actor-character on stage differs widely dependent on production; this offers a compelling example of how meaning is conveyed through the individual blends, distinct from the text. The pitfalls of each casting style are also identified and potential opportunities to subvert bias in the development of the blend suggested. This methodology will be valuable particularly to casting directors, but also to directors and actors, as they participate in the co-creation of character. Audiences, reviewers, and academics may also find it a useful methodology for approaching production analysis. This chapter will take the perspective of the casting director, as it considers the operation of implicit bias in the casting process and style specifically.

A Note on Gender-diverse identities

This thesis is investigating the role of gender stereotypes in casting choices. Gender is stereotyped as binary. As such, gender-diverse identities will not be directly addressed as the stereotype associations being considered reify binary gender specifically. As discussed in the introduction, I must deliberately interrogate associations attached to gender binary tropes, namely ‘feminine’ and ‘masculine’, in order to expose casting blends as products of, and producers of, gender bias. As such, I must continuously return to these terms, inadvertently reinforcing them in order to undermine them and expose how they are implicated in biased casting. Gender-diverse individuals, by the nature of how they identify, disrupt binary thinking. As such, they are arguably the goal of this casting analysis personified. This thesis fully acknowledges how gender non-conforming identities are impacted by (excluded through) binary casting. It is not the intention of this thesis to continue that exclusion, however this line of enquiry makes that necessary. Gender-diverse casting is the shared goal but only by dismantling the binary thinking driving casting, can we fully open casting to gender-diverse opportunities.

Building the Breakdown: Character and Gendered Personality

A ‘character breakdown’ is analogous with a job description whereby the necessary requirements for the job are listed and candidates must match these to apply. In this way, a breakdown is a short description of the character which is sent to agents, who then submit actors for consideration to play the character based on the breakdown traits. I argue here that breakdown characteristics are synonymous with Personality as defined by Bert O. States. Character and plot are inextricably linked (States, 1985: 88),

nonetheless States attempts, in a 1985 article for *The Theatre Journal*, to anatomise character, in terms of: “Personality, Character, and Identity” (1985: 88). Personality, here, refers to the fundamental qualities of the *dramatis persona* in a given situation (the text); Character is something which is born of the choices this *dramatis persona* makes in the play, or which results from the way in which the *dramatis persona* confronts the plot (behaviour); Identity is what holds Personality and Character together, within the specific context of the play, social and historical, bound to a certain time and place (States, 1985: 88-101) (Cook, 2018: 7). It would be the casting director’s job to concern themselves with the notion of Personality, and how to match this with a particular actor. Personality should not be confused with psychological personality, however.

Personality (with a capital P) here refers specifically to the traits designated essential to the role, and not psychologically ‘realistic’ qualities of a character. As discussed in the Introduction, gender schema theory demonstrates that concepts (like virtue), inanimate objects (like bridges), and animals (like cats) have essential traits which are gendered by our society. As such, were an actor to be cast in the role of virtue, bridge, or cat, in perhaps a post-dramatic piece, this would still contain gendered associations which that casting could subvert or reinforce. You will likely intuit that in Western English culture, virtue and cat would be considered feminine-typed, with bridge masculine-typed, although that may depend on your ancestry³⁵. In the analysis that follows I utilise the text of *Julius Caesar* and Personality is paralleled with realistic, psychological, characteristics as well as aptitude, skill and ability. However, this could

³⁵ Interestingly, different European languages gender bridge differently, and arguably perceive bridges differently as a result. For example, Stanford University psychologist Lera Boroditsky notes that Germans, who gender bridges as feminine, describe them using words like ‘elegant’ and ‘breathtaking’, whereas French speakers, who gender bridges as masculine, use words like ‘immense’ and ‘giant’. Boroditsky argues that in this way, language shapes thought (Begley, 2009).

as easily be applied to a non-realist performance, or even to devised work, so long as a constant dialogue is being had between the Personality associations of the role and the actor embodying them.

This chapter outlines how my methodology can be used to illumine the role of implicit bias within that casting process (where Personality is matched with actor). Once cast, it would be the actor's job to consider the Character (behaviour), which will be discussed in terms of nonverbal tactics (leadership styles in action) in chapter two. The context of each of the productions, and how that impacts on the Identity of the character blends will then be examined in chapter three.

Prior to holding auditions, the casting director will need to build a breakdown for each character. In *Building Character*, Amy Cook, drawing on Rob Kendt's book *How They Cast It*, describes the breakdown as: "a short blurb [which captures] the essential traits of the character" (Cook, 2018: 10-11). By States definition, the breakdown would capture the character's Personality. How these 'essential traits' are reflected through character portrayal is open to interpretation, and therefore to the influence of the implicit gender bias of all involved (casting director, director, and actor). For example, when casting the character of 'nurse', casting directors, directors, and agents, might all implicitly infer that a female candidate would be preferable because nursing is considered 'care work' and this is stereotyped as being 'women's work'. That means that even if actors of all gender identities are seen, the team are likely to be implicitly swayed toward casting a female identifying actor to play the nurse. The interpretation of Personality, that is which aspects are foregrounded and which silenced by the actor-character blend, is determined by the casting process, when the 'ideal' actor for a specific production is found. This 'ideal' blend would be judged by the director and casting director and would depend on the director's vision for the production. In the

Creating Character section below, I demonstrate that three versions of the same character can be vastly distinct from one another while still offering an ‘ideal’ version of each character for that specific production. Similarly, because we attach social narratives regarding gender to personality traits, each blend will be influenced by the unconscious bias of the actor, director and casting director, in its creation, and will trigger unconscious gender bias in the audience. However, each blend does this in unique ways.

In order to examine the operation of implicit bias in the representation of character, the casting director will need to gender a character’s text Personality to contrast this with the casting blend created in each production. This comparison illuminates the operation of implicit gender bias in the actor-character blend, and will be demonstrated in the following section. For example, returning to the nurse character, acknowledging upfront that this job is stereotyped as feminine will allow the casting team to confront their bias prior to auditioning actors. The casting team might then choose to reinforce this by casting a woman, or subvert it, by casting a man or gender-diverse actor.

Gender is arguably the most salient character trait in performance, and one that is laden with societal stereotyping narratives, which were discussed in the Introduction. Cook notes that in contemporary culture, characters are divided primarily by gender, “before we learn race, age, or other identifying markers, we are taught gender – which is usually presumed to be equal to sex” (Cook, 2018: 94). To determine a character’s gender personality, I needed to formally identify the gender stereotypes attached to their essential traits.

To determine the gender stereotypes attached to the character breakdown, I approached it as a list of Personality traits (essential character traits) which were then gendered primarily using recent sex role research but informed by a survey which I

created based on this research into gender stereotyping today.³⁶ Having completed this step, I then contrasted these results with the gender stereotyping profile of the trait likely to be prevalent in 1599. This extra step allowed me to compare current trends with those at the time of writing, which proved illuminating. I discuss these traits and associations in greater detail in the following section. As described in the Introduction, in sex-stereotype research today, instrumental traits are considered masculine-typed and expressive traits feminine-typed, although, anecdotally, this didn't always align with my survey sample, indicating that an individual's personal implicit associations can differ from wider societal narratives. However, these findings in no way countered the published sex role research as my sample size was very small and variation was minimal and individually specific. Today, Instrumental traits include risk taking, dominance, "assertiveness, leadership, and resoluteness" (McDermott, 2016: 15) (Eliot 2012) (Walter 2015) while expressive traits include empathy, caregiving and communication skills (Walter 2015) (Eliot 2012) (Fine 2011). Once the Personality is gendered, this can be contrasted with the actors submitted for auditions (demonstrated in the following section) to illuminate the role of implicit bias in the potential blend.

Casting directors could use overriding stereotype associations (their own intuitive ones, and the instrumental/masculine-typed, expressive/feminine-typed binary) to quickly gender the Personality of a character before sending the breakdown out to agents. For example, let's imagine you're casting for a politician character. The traits listed include: ambitious, uncompromising, overconfident, and superstitious. How might you gender this character's Personality breakdown? Intuitively, you probably have an instinct for which gender personality they are stereotyped as fitting with more closely. Are you picturing this character as a woman, or a man? Taking this small extra

³⁶ You can find a link to this survey, as well as the results in Appendix A.

step would allow casting directors to assess the gendered Personality of a character prior to holding castings, which might then allow them to recognise and mitigate the role of implicit bias in the casting process. This route to creating a casting breakdown is demonstrated below in relation to the four main characters in *Julius Caesar*, and is further offered as a step by step method in the website toolkit: Conscious Creativity, Conscious Casting (<https://www.consciouscreativitytool.com/casting>). Having gendered the character Personality, I am then able to compare the gendered personality of each text-character with the gender identity and expression of the actor-character blend, as a casting director might in an audition. This is demonstrated in ‘Creating the Character Blend’ (below). Analysing the blend in this way helps expose the operation of implicit bias in the process of creating an actor-character blend, also known as casting.

In order to analyse the operation of implicit bias in the casting blends, the casting director needs first to determine which traits might reasonably appear in each character’s ‘casting breakdown’. In John Ripley’s seminal study *Julius Caesar on stage in England and America, 1599-1793* (Ripley 1980), Ripley identifies the “hero” of the play as changeable over time, with the top contenders being Caesar, Brutus, Cassius, and Antony. I have therefore selected these four characters as the focus of my study. To determine the essential traits of these characters, I conducted a micro-analysis of adjectives used to describe the characters. I compiled this list using the three production scripts, and following Katie Mitchell’s method of categorising the textual references to the characters into: facts (which are reliably true in the text), and questions (these arise when information is uncertain or open to possible interpretation) (Mitchell, 2009: 11,

24). For example, “noble”³⁷ is a description of status and is therefore factual, however, Caesar describes Cassius as someone who smiles “seldom”, which would be an opinion. While Cassius may be unsmiling toward Caesar, this does not necessarily mean he is unsmiling generally, and the choice of how to construct Cassius (smiling or unsmiling) would fall to the actor, and director, of a particular production. Therefore, this would form a question: how serious/unsmiling is Cassius? Having created a list of character descriptions which I deemed reliable, these were then mapped according to the explicitness of gender-associations today using data collected from my Adjective Check List (ACL) survey (Appendix A), and through the instrumental-masculine-typed / expressive-feminine-typed associations previously established. This allowed me to come to a gendered Personality type for each of the lead characters in *Julius Caesar*.

For Brutus’ breakdown the following descriptors were judged to be reliable Personality traits: gentle, honourable, wise, noble, honest, stubborn, not gamesome, and a good orator. I judged these traits to support an androgynous blend through a detailed analysis. For example, ‘Gentle’ today is considered a feminine-typed characteristic (my survey results showing 36% strongly associate this word with the feminine-type, 51% somewhat associate it with the feminine-type). Although several characters describe Brutus as gentle, Portia, in her attempt to persuade Brutus to share his secret with her, points out that he isn’t being gentle with her, saying that he has “ungently” risen from their bed, has given her “ungentle looks”, and that she should not need to beg for his confidence if he really were “gentle Brutus” (II.i.236-278). However, this implies that Portia expects Brutus to be gentle and therefore reinforces that this characteristic accurately describes Brutus in usual circumstances. Moderation and self-restraint are

³⁷ ‘Noble’ is defined primarily by OED online as relating to rank, but could also refer to a display of high moral qualities, and good character. I took the first definition in this example, although likely both are intended by Shakespeare at different points in the play.

closely associated with masculinity in Elizabethan England, alongside notions of piety (Shepard, 2003: 10) (Foyster, 1999: 36-39). *Gentlemanly* behaviour was exemplified by the elites who promoted temperate masculinity in their conduct books published at this time (Shepard, 2003: 8) (Foyster, 1999: 35). The concept ‘gentle’ would also have implied someone nobly-born (Daniell, 2014: 257). However OED shows that alongside noble, ‘gentle’ was already being used to describe someone “courteous, polite”(3.c) and regarding touch meant “soft, tender, yielding” (5). This demonstrates how these terms were already transitioning in meaning, which in turn influences any possible gendered associations with the term, too. Brutus is described as gentle by Cassius and Antony, as both factions concur we are led to believe that this is an accurate representation of Brutus. While in 1599 gentle implied noble, and therefore status, it was already associated with behaviour of nobility, in addition to blood lineage, and was beginning to be used to suggest softness (of touch), tameness (of animals) and lacking violence or severity (of weather). As the term transitioned from status to softness, so it became increasingly associated with femininity. Interestingly, I found a marked correlation between terms associated with gentry masculinity in 1599 being considered feminine-typed today, as the tables below demonstrate. A full example of this process, using the character of Brutus, can be found in Appendix B.

Brutus’ possible Stoicism has been greatly contested and debated (Daniell, 2014: 52). Plutarch, a key source for Shakespeare, states unequivocally that Brutus was a Platonist (Daniell, 2014: 52), thus not a Stoic. As Brutus’ personal philosophy is not specifically named in the playtext, I decided not to include stoicism. Brutus also represents republicanism in *Julius Caesar*, and I therefore included this as a trait. My analysis below reveals that Brutus, while a masculine-typed character in 1599, would now be considered to have an androgynous Personality. This is in part because the meaning of

words drifts over time, however, it also demonstrates the instability of concepts like masculinity and femininity as they too are subject to change in accordance with the dominant cultural ideals of the time (Rose, 2010: 24, 57-58) (Connell, 2002: 245) (Foyster, 1999: 4). I have summarised the results in Table 1: Brutus (below).

Quality	1599 Gender Association	Gender Personality Associations 2019
Gentle	Gentry masculinity	Feminine-typed
Honourable	Gentry masculinity	Masculine-typed
Wise	Androgynous	Androgynous
Noble	Gentry masculinity	Androgynous
Honest	Androgynous	Androgynous
Stubborn	Counter-masculine-typed	Masculine-typed
Not Gamesome ³⁸	Gentry masculinity	Feminine-typed
Orator	Gentry masculinity	Masculine-typed
Republican	Gentry masculinity	Feminine-typed

Both Cassius and Antony offered examples of feminine-typed Personality traits overall, with Caesar’s Personality being masculine-typed, but again each character embodied traits associated with both genders. Cassius’ breakdown descriptors included: observant, serious (this was a combined score for descriptors like “a reader”, and “not theatrical”), and republican. While all of these descriptors followed gentry masculinity in 1599, today observant is considered a feminine-typed character trait, seriousness masculine-typed, and republican ideals feminine-typed.³⁹ Overall Cassius, then, has a slightly feminine-typed Personality. Similarly, Antony’s descriptors were: gregarious, social, shrewd and sporty. A gregarious and social personality were considered counter-masculine-typed in 1599, but feminine-typed today, while a “gamesome” personality

³⁸ Not Gamesome: Not Sporty, not especially competitive in sporting activities.

³⁹ Republican here in contrast with Monarchy, signifies a more liberal system of government, rather than our current impression of republicanism as tantamount to Trumpism.

was then considered counter-masculine, but today is considered masculine-typed. Being shrewd was consistently associated with the feminine in both 1599 and today, leaving Antony with a feminine-typed Personality. Caesar’s breakdown included the below terms (Table 2), and resulted in a masculine-typed Personality score overall.

Quality	1599 Association	Gender Personality Associations 2019
Superstitious	Feminine-typed	Feminine-typed
Ambitious	Gentry Masculinity	Masculine-typed
Overconfident	Counter-Masculinity	Masculine-typed
Faithful	Gentry Masculinity	Androgynous
Uncompromising	Counter-masculinity	Masculine-typed
Epileptic	Feminine-typed	Androgynous
Brave	Gentry Masculinity	Masculine-typed

Above – Table 2: Caesar.

This process of compiling the gender associations for each character breakdown illustrates the instability of gender stereotyping over time, and that gender *is* divisible from character. That is to say, gender (Personality traits and behaviour) are not determined by a character’s, or a person’s, sex. Even Caesar, the only ‘masculine-typed’ character, still incorporates qualities which are today considered feminine-typed or androgynous. This dismantles the notion that these characters are themselves embodiments of masculinity in the text. Although each of these characters is traditionally played by a male-perceived actor, their gender Personality does not solely embody notions of masculinity today. This is a significant finding when considered alongside the character blends that represent these characters in the three productions examined below. Even if considered from the perspective of a 1599 audience, none of these characters’ Personalities offer a definitive example of masculinity at that time. This method for deconstructing Personality according to perceived gender associations illustrates that gender both is, and was, separate from a character’s sex in the text. This

dismantles the essentialist perception that sex is indivisible from character. A casting director can use this method to make salient the implicit gender associations of the character traits, allowing them to mitigate the operation of implicit bias in the composition of the actor-character blends as they are being created.

Creating a Character: The Actor-Character Blends

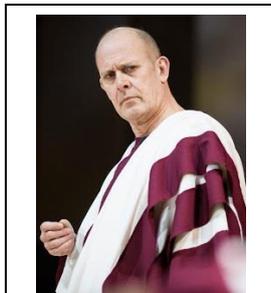
In order to analyse the operation of implicit bias in the blend, a casting director would consider the interplay of character breakdown traits identified above with those foregrounded by the chosen actor, alongside any performative choices used to construct a character's gender identity. For example, you will have recognised some of Caesar's traits as ones I listed for our fictitious politician character. Were they gendered as you anticipated: ambitious, uncompromising, and overconfident as masculine-typed, and superstitious as feminine-typed? This would mean our politician has a masculine-typed Personality overall. When casting our politician, who might you audition, were you a casting director, selecting from the images (B1-4) below? Which blend do you think incites the strongest masculine-male bias? Knowing this prior to releasing the casting breakdown, we could mitigate our implicit gender bias by deliberately de-selecting actors who would reinforce a strongly masculine-typed blend in performance. This would allow us to avoid typecasting.



B1: Ben Whishaw in the Bridge's *Julius Caesar*



B2: Harriet Walter in the Donmar's *Julius Caesar*



B3: Andrew Woodall in the RSC's *Julius Caesar*



B4: Michelle Fairley in the Bridge's *Julius Caesar*

Discussing race and casting, Harvey Young describes typecasting thus:

“Typecasting, deriving from a phenomenological awareness of a person’s relationship to both environment and others, develops into racial thinking when visible appearance, specifically complexion and physical features, is given primacy in the determining of a person’s identity and, concomitantly, in the imagining of their likely behaviour” (Young, 2019: 4).

Young is referring to the role of implicit bias in casting people of colour but could also be describing implicit gender bias in character creation. When physical features are considered a determining factor of a character’s Personality or behaviour, for example when sex is seen as determining gender, or in casting non-traditionally: when a text-character’s gender Personality is used to determine the sex of the character as portrayed by the actor-character blend, this is an indication that implicit bias is operating in casting practice. This is because, according to cognitive theory, the character is not in the text alone but co-created by actor, audience, and text, in the space where the actor, their performative choices, and the text character, blend together.

Cognitive theory offers a way to examine the formation of character in performance using conceptual blending theory. Cognition, as theorised by neuroscientists today, can be understood as: embodied (thought arises from lived physical experiences, and is intrinsically linked to bodily processes); embedded (in the environment); extended (knowledge is distributed throughout the body and even into the environment, as well as between individuals within the environment); and enactive (knowledge and thought arise from an interaction with the natural and social environment) (Rokotnitz 2018: 471-473) (Blair & Cook 2016: 3-6). Gilles Fauconnier and Mark Turner developed a theory of conceptual blending to describe our cognitive ability to link, and merge, concepts from separate categories together to create a new category, distinct from the ingredient

categories. This new category space is influenced by the dominant features of the constituent categories, but also contains “emergent properties not available in the input spaces” (Cook, 2013: 88). This is analogous to the process of casting whereby two categories, the text and the actor, are merged to create a third category, the actor-character blend in performance.

Cognitive categorisation can be culturally as well as individually distinct: “humans put together cognitive categories on the basis of salience, meaning that they grant precedence to ideas that are familiar and prominent within their own cultures” (McConachie & Hart 2006: 21). This is an example of how our embeddedness in our environment influences the way we think. In this way, dominant societal narratives around gender are foregrounded in character blends, in addition to any well-known information about the text character or that is attached to the particular actor embodying that character. Categories are also not objective but functional, and how we categorise can be consciously manipulated and deliberately changed (Cook 2018: 28). When an audience member builds an actor-character blend, this is a performative process, and as such, can reinforce implicit bias narratives.

“When actors and spectators use mental concepts and integrate some of them into blends, they alter their own and others’ neuronal connections” (McConachie 2013: 28). In this sense, McConachie argues, conceptual blending is performative in nature, because even imaginary or fictitious experiences have an impact on the physical material of our bodyminds.⁴⁰ Arguably, in this way, implicit bias is the retracing and reinforcing of stereotype narratives into the bodymind of the audience, strengthening the neural networks which anticipate connections to stereotype associations. It is useful for

⁴⁰ Bodymind refers to the cognitive theory that our thought is embodied.

casting directors to understand how dominant narratives connect to form an actor-character blend, and how these can be manipulated. This knowledge allows casting directors to make the implicit associations explicit, and thereby to illuminate how casting choices can manipulate and subvert these narratives in the bodyminds of audiences, as will be demonstrated below. Returning to the nurse example, by casting a woman to play the nurse, we retrace the stereotype narrative that nursing, and care work, is 'women's work'. In contrast, by casting a man, we have the opportunity to challenge this social narrative pathway and, with repetition over time, build a new neural pathway between men and care work.

The casting director can expose the operation of implicit bias in the actor-character blends by considering how narratives attached to the composite threads are foregrounded in the blend. This would initially involve tracing narrative threads attached to the ingredient elements of the blend, namely: the actor, text Personality (character breakdown, gendered above), and performative choices of the actor-character blend with regard to gender (the gender expression they produce when playing the character). As outlined in the Introduction, this project follows Judith Butler's theory that gender is performative in nature, meaning it has no biological origin but instead is both formed by, and comprised of, a series of behaviours negotiated in relation to societal narratives (Butler 1999: 192). This is particularly relevant in the Donmar analysis as they utilised a cross-dressed casting style which involved female-identifying actors playing male-identifying characters, but is apparent to varying degrees in all the blends analysed below. Certain actors, with more profile in society, will have stronger narratives attached to them individually, which will have a greater influence over the resultant blend. The Bridge Theatre makes strong use of their actors' social narratives (profile), for example. However, when combined with the gendered Personality

(character breakdown), all actors will reinforce or subvert gender stereotypes within the blend, because gender, as discussed above, is a principle identifying marker (Cook, 2018: 94). Through comparing the gender narratives attached to the actor (eg. woman), alongside the performative choices within the blend (eg feminine-typed department), to the gender Personality of the text-character (eg. a nurse is caring, service oriented, feminine-typed), the operation of implicit bias is made salient (eg. women are best at care work). However, this offers a limited reading of the blend, therefore FPDA demands a reflexive methodology be applied which reconsiders the initial analysis against the grain, deliberately searching for nuance in order to reconstruct a richer interpretation of the subject in question.

Consequently, I have adapted Baxter’s reflexive methodology for the consideration of casting blends, as such:

1. Reappraise the actor-character blends to determine the ways in which these blends might be read in feminine-typed terms, or the ways in which these blends might **empower feminine-typed characteristics** within the blend.⁴¹
2. Assess how **binary oppositions** are built into the actor-character blends and how they imply a privileging of one side over the other. Here the casting director would consider the implications of reversing casting choices, how binaries are undermined within the blends, and what might be understood if oppositions were accepted as true at the same time.
3. Ask whether the character blends offer “**a gendered construction of the character**” (Baxter, 2018: 88). This involves identifying whether the gendered

⁴¹ This would apply to blends usually constructed as masculine-typed, but could be reversed, for example in the case of the nurse character, we would then look for ways in which masculine-typed characteristics could be foregrounded in this blend.

representation is binary by exploring if character attributes are delineated by gender stereotyping (are women presented as feminine-typed, and male characters as embodying masculine-typed traits).

4. Determine whether the “**rule of reversibility**” (Baxter, 2018, 55-6) applies by examining descriptors of the casting blends and asking whether they would make equal sense if applied to a male or female blend (Baxter, 2018: 88).

Applying this methodology makes the operation of gender bias salient within the blends, while simultaneously offering space for varied interpretations. This methodology can be applied to all castings regardless of medium (theatre, film, commercial, etc), however, depending on the production’s agenda, the methodology would differ slightly in its application.

Each of the casting styles adopted by the productions analysed here (traditional, cross-dressed, and gender-swapped) require marginally different approaches as the implicit associations are likely to be embedded in their choices in subtly distinct ways. Each casting style represents a different agenda with regard to gender and leadership, which re-frames the focus of the reflexive investigation accordingly. For the purposes of this analysis, I have determined the RSC production has an anti-feminist view as it adopts patriarchal discourses within the production choices. This is not an indication of any views held by individuals involved, and further does not imply the production is against feminism, only that it is not embodying feminist principles within the production choices, here specifically regarding casting. The RSC cast traditionally, meaning that there were only two women in the cast of twelve, demonstrably unequal. In order to read this production against the grain, the casting director would need to deliberately draw out discourses that provide opportunities to read alternative meanings from the production. This involves deconstructing and then reconstructing the

production choices to expose a plurality of meaning. I determined the cross-dressed Donmar production to be pro-feminist, and the gender-swapped Bridge production to be gender-neutral. The Donmar production had publicly adopted a feminist stance, and the Bridge production came closest to a gender balance in casting (seven women to ten men), and therefore aligned with a gender-neutral approach for the purposes of analysis.

A reflexive analysis of each style necessarily involves a different approach. A traditionally cast production analysis will look at the ways in which a character's gender is performatively constructed, foregrounding the role of the femininity in the blend. For a feminist and/or a cross-dressed one, the reflexive approach will ask whether the production simply mirrors a patriarchal/traditional one, and whether gender is positioned as a defining character trait. A gender-swapped/neutral reflexive production analysis must consider the pitfalls of this 'middle ground' stance: if it "ignores and/or silences" the barriers to gender-parity, it inadvertently distinguishes identity along gender lines rather than "[eliminating] gender distinctions", or it downplays gender by reinforcing the myth of meritocracy (Baxter, 2018, 55-6). The analyses that follow are representative of these styles and production agendas and offer an example of how implicit bias can be foregrounded using this methodology. However, they do not offer a definitive study of a particular casting style or production agenda. The final section of this chapter draws wider correlations between casting style and representation with regard to the operation of implicit bias.

Implicit Bias in Actor-Character Blends

In this section I demonstrate the methodology as applied to three distinct productions of *Julius Caesar* from the perspective of a casting director analysing the blend. This

should not be considered a definitive study of the casting style, but is offered as exemplary of how this methodology might be applied to each style. The method involves consideration of the way gender is performatively constructed in the actor-character blends and includes aspects such as setting and costume. Although the casting director would not know in advance exactly what each character will be wearing, the director's vision would have been discussed prior to any castings. This would provide the casting director with likely design parameters, which would include probable costuming and set decisions. Similarly, the audition process would allow the casting director to see the actor's natural gender performativity, and whether their deportment and gestural choices align with binary interpretations of gender, or if they are more fluid and gender-diverse in presentation. If the actors have a high profile, then their reputation would also be known to the casting director and could be incorporated into the casting process. Finally, when auditioning a cross-dressed production, it would likely be known that the actors would be performatively playing a gender other than the one they identify as prior to auditions, and as such this could be incorporated into the auditioning process as well. I draw on reviews to include multiple views in my assessment, which a casting director would naturally not have any access to in advance. However, casting is a collaborative process between the casting director, director(s) and often the writer(s) and producer(s) as well. As such, the casting director would have access to a multiplicity of voices throughout the casting process, which would provide a similar function for them as the reviews do for me here. Therefore, while I am demonstrating this methodology using finalised production and casting decisions, it could be applied by the casting director as easily at the audition stage as much, if not all, of this information would be known at that time.

Traditional Casting: The RSC

The RSC production, which I artificially determined to have an anti-feminist agenda for the purposes of this study, offers an example of traditional casting which presents the male actor-character blends in a patriarchal setting; this activates our implicit bias of leadership, that it is male. The significance of the setting of Caesar's Rome, in relation to implicit bias will be discussed in chapter three, but can also be seen in the actor-character blends through their costuming, and would be known to the casting director in advance. The setting would also prime audiences to expect male bodies to dominate. Brutus was played by Alex Waldmann, and I will refer to the character blend created as Waldmann-Brutus to distinguish it from the actor and the text character; Martin Hutson played Cassius (Hutson-Cassius); Andrew Woodall played Caesar (Woodall-Caesar); and James Corrigan played Antony (Corrigan-Antony). According to conceptual blend theory outlined above, these actor-character blends include elements of the text character and of the actor, but are not limited to these alone. Instead, the blend formed creates a new category/character, with its own traits distinct from the ingredient categories (actor and character) (Cook, 2013: 88) (McConachie 2013: 19-27) (Fauconnier & Turner 2003: 266-267). In addition to the main characters being represented as male, I argue below that the actor-character blends in this production masculinised the text characters when contrasted with their gender Personalities. The reflexive analysis revealed the ways in which feminine-typed characteristics were also present in the blends, despite the masculinised representation. However, the presence of feminine-typed characteristics doesn't go far enough to alleviate the "Think leader, think male" bias (Catalyst, 2018).

The actor-character blends in the RSC production are represented in forcefully masculine-typed ways when compared with the text Personality, which heightens the implicit link between masculinity and leadership for the audience. This is most visible in the costuming, particularly in the choice to have both Corrigan-Antony and Hutson-Cassius appear bear-chested, exposing muscled physiques (screenshots B5 and B6 p85). Considering both of their character Personalities were judged to be feminine-typed (in the character breakdown section above), the foregrounding of masculine bodies within these blends privileges their masculinity to the detriment of the feminine-typed Personality, effectively silencing the feminine-typed within the blend.



Reviewers' accounts concurred with this assessment. Hutson-Cassius was described as "a highly strung muscle man packed with testosterone-fuelled energy" (Saville, 2017), and Corrigan-Antony as "rugged and wily" (Cavendish, 2017), indicating that the masculine-typed construction of both blends was heightened in the representation for the audience. In contrast, Waldmann-Brutus, who was determined to have an androgynous Personality, was described as "young-looking and underpowered" (Shenton, 2017). However, potentially in response to this, Waldmann grew a beard, which had the effect of aging and masculinising his appearance (contrast images B7 and

B8 p86). This implies that the reviewers' critiques may have prompted the masculinising of this blend as well. Woodall-Caesar was described as "very grand" (Treneman, 2017), "[having] considerable stature" (Davies, 2017), and a "commanding presence" (Wolf, 2018). As Caesar had a masculine-typed Personality, Woodall-Caesar does not subvert the link between masculine-typed Personality and a male body. These blends in performance therefore actively masculinise their characters' gender Personalities or, at best, don't subvert them in performance. This reinforces the implicit association of male bodies with leadership roles and characteristics (Catalyst, 2018). However, a reflexive analysis suggests feminine-typed qualities are operating within the blends to a certain extent.

A privileging of feminine-typed characteristics within the blends, discovered in the reflexive analysis, goes some way to ameliorating the male-leader association. This is demonstrated in performance choices rather than appearance, and as such the feminine-type quality is implicitly communicated to the audience. Although these are performance choices they are related to the character's Personality rather than behaviour (Character). According to States, Character results from the choices the actor-character makes when confronted with the narrative action of the play (plot), whereas Personality refers to their innate and essential traits. This distinction will become clearer when reading Chapter two where I connect Character (behavioural choices) with persuasion styles (leadership tactics). This refers to how the actor-character goes about 'winning' their objective using nonverbal behaviour. Interestingly, although their Personality in performance might be seen to privilege the feminine-typed in the blend, this did not necessarily translate to their Character in performance (the nonverbal tactics they use to win their objectives).

Woodall-Caesar and Waldmann-Brutus could both be seen to support the feminine-typed within their blends if considered reflexively. For example, Woodall-Caesar demonstrates “Caesar’s personal disabilities while creating a figure of overwhelming vanity and power” (Billington, 2017), which might be seen to negate the association between disability and weakness, as well as the feminising of disability in the text (“this god did shake ... as a sick girl” (I.ii.121-128)). Love and sentiment are also explored as motivating forces for the masculine-typed characters, privileging a feminine-typed trait in a male blend. In places, Waldmann-Brutus offers an emotional journey for Brutus, revealing his heartbreak over killing Caesar by kissing his head and cradling Caesar’s body as he falls after Waldmann-Brutus stabs him. He even appears to break down momentarily over Caesar’s body after they have sunk to the floor. This allows the audience to identify with an emotional, sensitive, man, and see him as someone who is revered by the other conspirators and chosen to lead their faction. This might be considered to present feminine-typed qualities, if not female bodies, in positions of authority in this actor-character blend. However, I will argue in the following chapter that Waldmann-Brutus adopts a strongly masculine-typed leadership style, which would undermine this moment.

Interestingly, reviewers latched onto the feminine-typed qualities in the Waldmann-Brutus blend, suggesting it weakened his authority in performance. Reviewers highlighted this by describing him as: “a neurotic ... trembling with fear” (Billington, 2017), “insufficiently virile” (Cavendish, 2017), “underpowered” (Shenton, 2017), and as a “sensitive Brutus” (Nathan, 2017). Rather than honouring the choice to include emotionality within the blend, the tone of the reviews demonstrates their inherent implicit bias as they imply these character choices (emotionality) undermine the authority of the blend. It is difficult to say whether Waldmann-Brutus’ performance

choices shifted along with his look after these reviews were published, meaning the reviewers and I saw two different versions. It is conceivable that this may have happened, but for the purposes of this project, I can only assume that we saw similar versions but noticed different aspects within this, as I will assume with all the reviews I use. In this case, the reviewers extrapolated from his clean shaven face, and small moment of emotional turmoil over Caesar's murder, that this Brutus was "insufficiently virile". Granted, I saw a bearded Waldmann-Brutus, but I observed a predominantly unemotional, if conflicted, Brutus, in this blend. Assuming we saw similar performances, with the only significant change being the beard, then reviewers are exposing their own 'male as unemotional' bias when critiquing Waldmann-Brutus's choices. This illustrates both the importance of this study, and the need to represent emotionally vulnerable male actor-characters on stage in order to dismantle the association between masculinity and rationality (over emotion).

This production allows the audience to experience the depth of feeling between men as natural and powerful. Corrigan-Antony's genuine grief as he shakes with sobs trying to lift Caesar's body toward the close of III.i, offers us an example of his love for Caesar, a feminine-typed motivating force, as well as his emotionality. David Daniell notes that "the word 'love' and its variants appear fifty-six times" in *Julius Caesar* (Daniell, 2014: 8). Whether viewed as homosexual or simply homosocial, love is a sentiment that is strongly associated with the feminine, and as such a feminine-typed trait can be seen to motivate powerful men in this production. Corrigan-Antony and Hutson-Cassius were not critiqued in the same way Waldmann-Brutus was, however, implying that their hyper-masculine appearance was sufficient to absolve them of their emotional moments (of 'weakness'). This further exposes the reviewers' bias: it was the softness of Waldmann-Brutus' appearance that implicitly triggered them to critique

his ‘virility’. If so, this parallels their policing of Whishaw-Brutus’ masculinity as well (below). Despite the appearance of love as a motivating force, one feels the overemphasis on masculinity within the blends cannot be outweighed by emotive performance choices, and as such, the implicit association of masculinity with leadership is still operating within these blends largely unchallenged.

Cross-Dressed Casting: The Donmar Warehouse

I determined the Donmar’s production of *Julius Caesar* to have a pro-feminist agenda, however, the ‘all-female’ premise and ‘cross-dressed’ style problematize this reading in performance. Employing a single sex cast automatically brings gender to the foreground of the production, influencing other production choices. Positioning the casting as ‘all-female’ also suggests a cis-gender bias, and a binary approach to casting. With reference to the actor-character blends, Walter discusses the use of prison uniforms (part of the prison framing device discussed further below) as costume to “de-sex” the actors (Walter 2016: 159) (supported by Lloyd quoted in Wilkinson 2017). The inmates’ uniforms were loose fitting grey sweats (as seen in the Donmar’s publicity shots B2 and B9 right), with the occasional additional piece of clothing used to emphasise character, such as Caesar’s leather coat, worn by both Clune-Caesar (B9, p90) and Anouka-Antony. In this way costume was used symbolically to indicate character while ‘neutralising’ gender.



Although set in the present day, the actors played the *Julius Caesar* characters according to their text genders, in keeping with the cross-dressed casting style. The actors playing male characters had their hair cropped short or pulled tightly back, and none of the actors wore any makeup (Lloyd quoted by Wilkinson 2017). In particular, where scenes involved both male and female characters, gender was clearly delineated through costume and physicality (Lloyd interviewed by Price, 2012). For example, in the Portia-Brutus scene (II.i, RSC: 28min 17s) Clare Dunne plays Portia and is costumed in a soft pink gown, with a pregnancy bump, her long hair is worn loose, while Walter-Brutus is costumed in a large grey trench coat (seen in Image B10 below). If the stark contrast in costume and hairstyle were not enough, the addition of the pregnancy bump, not alluded to in the text but gestured to in performance, makes it doubly clear that Walter-Brutus is being portrayed as a heterosexual man, and Dunne-Portia as a heterosexual woman. Therefore, as a result of the ‘all-female’ casting in combination with the cross-dressed style, gender binaries are communicated by the character blends in performance, and implicitly this delineation associates male with leadership, female with domesticity. To further embody the binary, the actors created their characters’ genders performatively.



B10: Screenshot of Walter-Brutus (left) and Dunn-Portia (right), Donmar.

To support the clear delineation of character through gender, movement director Ann Yee and fight director Kate Waters worked with the cast to “[improve] their ‘masculine’

physicality” (Power 2016: 40-41). Both Lloyd and Walter are clear in their interviews that they were not trying to ape men and wanted to avoid clichéd representations of masculinity (such as crotch grabbing) (Bogaev 2017). However, they are equally clear that Ann Yee’s work was to edit out the female from their physicality, and further to help them understand how men move and speak to build a ‘world of men’ (Lloyd interviewed by Bogaev 2017) (Walter interviewed by Bogaev 2019). Lloyd identifies three areas which they focused on: how men’s movements are more direct than women’s, that men feel entitled to take up more space in their physical posturing than women do, and that men gesture far less than women do (Lloyd interviewed by Bogaev 2017). Walter supports this in her interview with Bogaev, adding that they worked on sounding powerful, which in practice meant speaking in a lower octave. Walter discussed how Yee directed them to embody male authority through feeling entitled to use a wider stance, and confident gestures, filled with ambition, as well as using her “loudest, deepest rooted voice” (Walter interviewed by Bogaev 2019). They are performatively constructing male characters using gender stereotyping, therefore, and significantly linking this with authority. Cross-dressing can, by its nature, destabilise gender construction by exposing it as performative, however, the deliberately binary nature of performative gender represented in these *Julius Caesar* character blends implicitly reinforces gender binary thinking, and further, male-leader, female-domesticity, stereotyping. Additionally, the prison framing device allows for a hyper-masculinity to be embodied by these women in performance.

The prison setting automatically separates these women from society at large and places emphasis on qualities not stereotypically associated with women, such as aggression and antisocial behaviour. The play-within-a-play meant the actors had a prisoner character to play, who then performed a *Caesar* role within the play. Their

prisoner roles were created to align with their *Julius Caesar* ones, however, the actors had free reign to build the inmate characters and as such they might be considered to offer a spectrum of gender performance within these roles. However, the female prisoner roles automatically paint these women as ‘other’. The inmate frame emphasises masculine-typed traits over feminine-typed ones, a deliberate choice to make the “violence and aggression ... more convincing” (Walter 2016: 159). Yee and Waters were additionally employed to ensure “the violence was believable and even ‘shocking’ in the women’s hands” (Power 2016: 40-41). In this way the frame distances the women in the audience from the inmate characters and suggests that, in ‘normal’ circumstances, women would not behave like this, hence the need for the prison setting. Therefore while recognising gender as a spectrum in these character, and that women can be aggressive and violent, we implicitly know this is only true of ‘othered’ women, separate from social norms. Furthermore, their ‘other’-ness is positioned as deviant and anti-social: implicitly we learn aggression in women should be punished. Considered reflexively, the dual characterisation (female inmate – male *Caesar* character) appears to destabilise gender, but the duality also implicitly enforces binary thinking and polices gender expression.

The audience for the Donmar production is intended to perceive both the female actor, and the male character, simultaneously. This intention is made visible through the framing device, whereby the actors play dual roles: within the female prison, and in the play-within-a-play, *Julius Caesar*. Thus, the perception of gender is problematized by the deliberate dual-aspect of the production⁴². To mirror this, I have decided to use a

⁴² Power defines cross-gender performance as one which assumes their audience “understands gender in binary terms such as masculine and feminine, and the term signposts this act of crossing (from one gendered state to another) as a specific theatrical convention of performing the ‘other’ gendered state” (Power, 2016: 8). Brutus needs to be understood by the audience to be a heterosexual cisgender man, so that in performance by a woman, we can question the construction of gender. The actors must rely on this information being salient to audiences in order to disturb this understanding in performance. The

dual pronoun for these character ('s/he', 'him/her') rather than using a gender-diverse pronoun ('they/them'). This is because their performance choices are forcefully binary, drawing attention to both extremes at all times. In the portrayal of their *Caesar* roles, they would be considered male-identifying, if viewed performatively⁴³, while the prisoner roles would be considered female-identifying. This choice delineates their characters in binary terms. Therefore, consciously we are aware of the female actors, but implicitly we would understand the *Julius Caesar* blends to be male. Through this understanding, gender is positioned as an essential aspect of character, and linked to sex⁴⁴. Analysis of the individual blends supports this, and further illustrates how the all-female production mirrors the 'anti-feminist' RSC one.

In comparison to the RSC blends the Donmar's choices appear hyper-masculine. In the RSC production, the blends were determined to be masculinised versions of the text character, in part resulting from their physical appearance (costuming) as well as performance and performative choices. Similarly, Clune-Caesar and Anouka-Antony

production makes their crossing salient through performative gender, and even more simply, through the use of gendered pronouns. In this way the audience perceive the gender of the *Julius Caesar* character to be stable and heteronormative, even as this is problematised by the understood 'female-ness' of the actors (Power, 2016: 9).

⁴³ In initial workshops with real inmates, where the inmates were themselves invited to perform the characters, Lloyd inquired as to their gendered performance. The inmates felt they were portraying the character and *not* their gender (Lloyd interviewed by Price, 2012) (Murray 2012 quoted in Power 2016: 37). The production team state that this idea informed their process. However, the choice not to re-gender the characters, and the performative construction of masculinity in depicting the characters, unavoidably portrays the *Julius Caesar* blends as 'male' within the world of the production. Consequently, "yes, [they] are playing men", but through subtle performative choices rather than "stick on moustaches and shoulder pads" (Lloyd interviewed by Price, 2012).

⁴⁴ In a single-sex production, pronoun use becomes central to our reading of gender. I understand from a pronoun that your altered physicality is a deliberate attempt to 'cross' from your gender to another, not a gender fluid character choice, for example. It is conceivable that an educated audience would learn from this crossing that gender is performative, and that anyone can reach across the spectrum to each extreme, or land somewhere in between, and this can be read as liberating. However, in the gender-multiple world we currently inhabit, I would also argue that this revelation is now stale. If we enter a single sex production with the understanding that gender is diverse, one must then question the use of binary pronouns throughout, as well as the deliberate attempt to build this world of men. The use of binary pronouns alongside the binary casting style itself (all-female), needs to be questioned if a truly gender-diverse reading is to be understood. The choice to performatively represent masculinity when using male pronouns unavoidably links the two.

both present hyper-masculine-typed representations in their character blends, in particular resulting from the black leather coat used to symbolically indicate the leader of their faction. This is the coat that Clune-Caesar and Anouka-Antony are wearing in Images B9 and B11 (right). It is reasonable to assume that the audience for the production would recognise the implied connection to Nazi Germany, as the iconic Nazi coat is known to be long, black, and leather. Clune-Caesar, with his/her Hitler-esque coat, and “Trumpish” hairstyle (Hitchings, 2018), is presented as strongly masculine-typed, arguably even hyper-masculine through these connections to distant and current far right movements. After Clune-Caesar’s assassination, Anouka-Antony styles him/herself after Clune-Caesar by adopting the black leather coat which had been used in the Funeral Oration to represent Clune-Caesar’s body. In light of this, I would suggest that, in assuming a leadership position, Anouka-Antony also deliberately masculinised his/her character by adopting the coat associated with hyper-masculinity.



Through reflexively comparing the RSC and Donmar productions, the double standards applied to women and men are demonstrated and the pitfalls of these binary constructions exposed. The character blends for Brutus in both productions foregrounded emotionality, however, where Waldmann-Brutus was critiqued for this, Walter-Brutus is praised as: a “Brutus magnificently wracked with doubt” (Benedict, 2012), and a “Roman Hamlet” (Billington, 2012) (Taylor, 2012). Benedict admired the emotionality of the Walter-Brutus blend (Donmar B2 below), suggesting this was possible because “women are able to reveal a depth of emotion that in men would appear highly unusual” (Benedict, 2012). This exemplifies the double bind in

performance: where Waldmann's male Brutus was considered "insufficiently virile" (Cavendish, 2017), and "underpowered" (Shenton, 2017) for his "sensitive Brutus" (Nathan, 2017), Walter, a woman, is expected to be emotionally available in performance and therefore praised for it as it accords with her prescribed gender role.

The position of leadership is depicted as masculine-typed and male through the performance style and choices in the Donmar production, and women as literal and figurative prisoners. The performance style delineates character according to performative gender, such that the prison characters are female, and the *Julius Caesar* ones, male. This has the effect of doubly damning the female characters as either literal prisoners or confined to the domestic realm because of their sex in the *Caesar* narrative. The only opportunity to perform leadership, or embody imagined freedom, is through the adoption of masculinity in the performance of the male *Caesar* characters. Furthermore, both the 'male world' and the prison world are depicted as violent and yet the inmates appear to find the violence liberating, a disconcerting connection. The link between masculinity and leadership is embedded in these production choices even more emphatically than those of the 'patriarchal' RSC version, therefore. Although feminine-typed qualities are present, they are subordinated in the blend⁴⁵. Furthermore, the use of binary pronouns is even more significant in the Donmar production than that of the RSC, as it serves to embed the notion that gender is essential to character. The use of binary pronouns in a production set in our gender multiple present undermines any possible revelations regarding gender fluidity through performance. Furthermore, it undermines the idea of post-structuralist gender, by implying that gender is an essential

⁴⁵ See Appendix C

aspect of character. In this way the choices demonstrate and communicate implicit gender bias.

Gender-Swapped Casting: The Bridge

The Bridge production cast three high profile actors whose bodies would likely carry cultural memory of their previous roles into their *Caesar* character blends, namely: Ben Whishaw, Michelle Fairley, and David Morrissey. Although a prolific actor, I propose that Morrissey's role in the *Walking Dead* would be most likely to 'haunt' his Antony. BBC America described his *Walking Dead* character as "a fair and focused leader [who is] seduced by power" (Brown, 2012), which would overlap with much of Antony's journey. This 'haunting' would likely have a masculinising effect on the Morrissey-Antony blend because of the violent nature of the *Walking Dead* brand. Similarly, Michelle Fairley, who is best known for her portrayal of "maternal Boadicea" Catelyn Stark in *Game of Thrones* (HBO) (Davies, 2015), would be masculinised by the audience's memory of violence associated with this series, and of Fairley's character as powerful and capable within that violent, masculine-typed, world. Whishaw, arguably the most prominent of the three, would likely be 'ghosted' by his personal reputation as well as his previous roles.

Whishaw "made his name with anguished characters" (Soloski, 2016), and is described by director Trevor Nunn as an actor of "extraordinary sensitivity" (Soloski, 2016). However, his role as techno-wiz Q in the *Bond* franchise, would carry "nerdy" connotations for audiences less familiar with his other work (Bloodworth, 2018). Whishaw would also carry the cultural weight of his reputation as a publicly homosexual man (Soloski, 2016) (Robinson, 2018). Discussing the way an actor's

sexuality has presence in a casting blend, Cook references Ian McKellen's *Richard III*, noting how "McKellen's body 'doubles' the body of Richard, bringing the publicly 'out' McKellen onstage with the deformed Richard" (Cook, 2018: 41-42). Arguably Whishaw's body similarly doubles that of Brutus, and his homosexuality could be considered to colour the way an audience constructs the Whishaw-Brutus blend. Therefore, Whishaw's emotional availability in performance and his known homosexuality would likely feminise his Brutus as both are feminine-typed. This would be separate from, and in addition to, any performance and performative choices Whishaw might make. Whishaw also has a quality of softness in his nonverbal habits which is stereotyped as feminine and associated with homosexual deportment, however, conflating these is a stereotype pitfall which I highlight in the website toolkit. In this analysis I consider his nonverbal choices as distinct from his public reputation. Each of these cultural associations attached to the actors in question can be considered to impact the operation of implicit bias within the blends.

While Fairley and Whishaw's 'ghosts' would serve to destabilise the implicit bias within their blends by masculinising a feminine-typed female Cassius, and feminising an androgynous male Brutus, Morrissey is masculinised by his cultural memory, within a feminine-typed male Antony. As with Hutson-Cassius, the effect is to foreground the masculine-typed in a male character with a feminine-typed Personality, in this way embedding implicit gender bias around masculinity and maleness to the detriment of the feminine-typed Personality. Nonetheless, the interplay of profile bodies with well-known characters, in a gender-swapped casting style, serves to situate gender as only one of many character traits, rather than a defining trait.

Through a combination of casting style (gender-swapped) and character blend construction, the Bridge production models the Feminist Post-structural approach to

gender: that it is one aspect of character, but not a determinative characteristic (Baxter, 2018, 55). I will discuss the role of gender-swapped casting in the Casting Style section which follows, however it allows for the character's text gender to be swapped to match that of the actor, thereby uncoupling gender performance from character portrayal. This implicitly suggests that gender is not an essential aspect of character and allowed for Michelle Fairley to play Cassius as a woman, alongside several other re-gendered characters in the production. This style also complicated my analysis of their gender performativity as it was less pronounced.

In order to determine the performative gender of individual character blends, as distinct from their communication style or understood sex, I categorised their gestural qualities by gendering Laban's efforts. In principle, heavy, direct, sustained gestures were categorised as masculine-typed. These align with stereotyping regarding masculine-typed physicality taught by Ann Yee (above to the Donmar cast) and uncovered in my own workshops (discussed further below). In contrast, indirect, quick and light gestures were categorised as feminine-typed. Thus: punching, pushing or pulling, and slashing were masculine-typed; wringing, stroking, flicking, tapping or dabbing were feminine-typed, with gliding as androgynous (Kemp, 2012: 51-59). Using this categorisation for my analysis I determined that Whishaw-Brutus offers a feminine-typed nonverbal landscape within the character blend, as this blend is observed stroking, and flicking and tends toward a light and indirect gestural quality (which I described as 'softness' above). For example, note the delicacy of his wrist movement in screenshot B12 (right). However, he does not performatively construct a feminine-typed gender. I would



B12: Whishaw-Brutus in the Persuasion Scene (Bridge)

therefore describe Whishaw-Brutus as gender-fluid. In contrast, Fairley-Cassius' gestural quality might be considered androgynous, as while she does employ wringing motions on occasion, her gestural quality is overwhelmingly sustained and direct (see B13, right). Reviewers described the blends along these lines too.



B13: Fairley-Cassius (left) in the Persuasion Scene (Bridge)

Reviewers appeared to concur with my analysis in their accounts of the blends. Whishaw-Brutus was described as nervous (Crompton, 2018), “dithering” (Hart, 2018), and “forever stroking his beard and eyebrows” (Crompton, 2018). In a more explicitly gendered critique, Lloyd Evans described Whishaw-Brutus as “slight, gentle, troubled, dreamy” (2018). In contrast, Fairley-Cassius was described as “astute” (Hemming, 2018), and “powerful” (Compton, 2018), “the [should be] leader” (Hart, 2018).

Considered reflexively, both of these blends embody a Feminist Post-structural conception of gender and leadership as their gender does not determine their character portrayal. Simplistic gender binaries are deconstructed in performance: Whishaw-Brutus offers a gender-fluid characterisation while Fairley-Cassius offers an androgynous performance which, by virtue of her gender identity, defaults to a representation of female leadership within this production. Both blends are described as intelligent, which is linked to the masculine-typed stereotype of rationality over emotion, even though Fairley's ‘female leader’ and Whishaw's gender-fluid Brutus, would stereotypically lend themselves to emotional performances if their gender (female / gender-fluid) was allowed to determine their character portrayal. When considering these two character blends, the rule of reversibility applies, with descriptions pertaining to any gender interchangeably. Therefore in Whishaw-Brutus the character's sex does not determine his gender performance, and in Fairley-Cassius,

her sex does not determine either her gestural quality or her representation of character traits.

Although the casting balance in the *Bridge* production is representative of the myth of meritocracy, when the casting style interacts with the narrative it does serve to highlight certain barriers to gender-multiple leadership, and in particular to female leadership. This will be covered in greater detail in chapter three on the production discourses, however I will touch on the position of Fairley-Cassius in the narrative hierarchy here. The actor gender balance in the *Bridge* production was seven women to ten men, which moves toward gender parity but does not reach it. The myth of meritocracy refers to the prevalence of discourses of meritocracy which appear to support advancement based on merit alone, but which are, in reality, governed by implicit bias. Confronting this myth involves recognition of the role of implicit bias in promotion strategies (Appiah, 2018) (Littler, 2017) (Cooper, 2015). Although gender parity is not reached in this production's casting, the interaction of casting with narrative allows the audience to confront this. Currently in the UK parliament, gender balance is "at an all-time high" of 34% women (Uberoi et al, 2021: 3). With one of the four *Caesar* leaders played by a woman, plus Adjoa Andoh's Casca, I would argue they offer a reflection of the UK parliament today, and by doing so critically, encourage reflection on gender bias in leadership. Michael Billington observed this, noting that the gender-swapped casting highlights Whishaw-Brutus' patriarchal view of women as archaic, making us question whether he "contradicts her arguments precisely because of her gender" (Billington, 2018). Similarly, Dominic Cavendish acknowledges how this casting style foregrounds the "knee-jerk male chauvinism" of Calder-Caesar (Cavendish, 2018). Therefore, although this production might appear to fall into the

meritocracy trap, it allows the casting to interact with narrative such that the role of implicit gender bias in leadership attainment is explored.

Although a casting team may highlight different aspects of the blend, based on their individual cultural memory of an actor, this analysis begins to demonstrate the potential pitfalls of each style. It might be counterintuitive to think that a pro-feminist production would mirror an anti-feminist one, or that a gender-neutral production would make greater strides in subverting implicit bias than an explicitly feminist one might. However, through the application of the reflexive methodology these implicit messages regarding gender are revealed, offering casting directors the opportunity to guide choices so these pitfalls may be avoided in the future.

Casting Style and Implicit Bias

Practical Explorations: Workshopping Gender in Performance

Curious about whether these production-specific findings would hold for the casting styles more widely, I enlisted some actors and audience members to participate in a series of research workshops in early 2019. I recruited a combination of friends and previously unknown participants, who had a range of different experience levels with Shakespeare. All of them were professional actors and together we explored both cross-dressed and gender-swapped casting styles. In particular, I actively sought LGBTQIA+ participants in order to include a range of gender identities and experiences in the workshops.⁴⁶ The participant numbers were small (fewer than 100 overall) and so the research was anecdotal, not definitive. Even so, the role gender mythology plays in

⁴⁶ LGBTQIA: Lesbian, Gay, Bisexual, Transgender or Transsexual, Queer, Intersex, Asexual.

both our perception of performances, and our own choices in performance, was surprisingly strong.

On exploring cross-dressed performance, one actor commented that however much we might try to avoid the stereotype, if we start by adopting a gender-persona, we cannot avoid working from a stereotype, which in turn reinforces this. In another actor-only group it was observed that when working from a cross-dressed position, actors felt stuck in a two-dimensional rendering of the character, and that the binary was therefore limiting their characterisation. Other actors concurred, feeling that with cross-dressed performance, the gender superseded the character. It was also observed by an actor participant that women performing masculinity made her think of bullying. This was echoed by 2012 reviewers of the Donmar production, who called Francis Barber's Caesar a "swaggering bully" (Taylor, 2012) and "an old fishwife" (Walker, 2012). A transgender participant in group one observed that he didn't identify either way with the performances of gender, as both felt 'artificial' to him. Anecdotally, this would appear to support the idea that cross-dressed performance portrays, and possibly even supports, binary gender myths. This was also explored in the audience workshop I held.

In the audience workshops the actors were requested by the audience, who controlled the session, to perform a 'hyper-gendered' version of the scenes, which proved to be an illuminating experiment. The male hyper-masculine-typed rendition of the persuasion scene was an interesting contrast to the cross-dressed version by the female actors and the version by the male actors where they played their own gender (or rather were asked not to consider gender in their portrayal). The female cross-dressed version involved a lot of movement and quite aggressive gesturing, including slapping of the actor's own chest, as well as mock playful (but forceful) punching of the other actor's shoulder (both gestures are used by actors in the Donmar's cross-dressed *Julius Caesar* too). The

male version where they played their own gender involved some movement, but no aggressive gesturing from either actor, while their hyper-masculine-typed version was incredibly still, and any aggression that was present, was conveyed through eye contact rather than gesture or movement, coming across as challenging rather than directly aggressive. In addition to this illustrating how gender performance is perceived differently by everyone, the women's cross-dressed version demonstrated a counter-masculinity (aggressive, but cheeky and sporty), while the men's hyper-masculine-typed version was direct, competitive and status oriented, but not actively aggressive. This would align with a Transactional leadership style, which will be discussed in greater detail in chapter two, but crucially is both competitive and status oriented. An observation originally made by an actor in their workshop, but one which was repeated by audience members watching this, was that a class distinction could also be made between the women's cross-dressed version (working class) and the men's hyper-masculine-typed version (elitist).

In both the actor workshops and the audience session, without prompting and somewhat unconsciously, a few female actors slipped into a more 'working class' accent when exaggerating the masculine-typed in the cross-dressed version, while if anything the male actors in their hyper-masculine-typed version emphasised their consonants and diction more than before, creating the impression of an 'upper class' English accent (RP). These workshops illustrated, anecdotally, that even in traditionally gendered casting, gender itself is not performed by the actors to the extent it is emphasised in cross-dressed work, even when asked to perform a hyper-gendered rendition. Therefore, a cross-dressed performance would seem to rely on myths of masculinity and femininity which are not embodied in traditional casting styles and are ultimately not representative of the lived experience of gender. Even in seemingly

subtle renditions of the ‘opposite’ gender, the performance would be considered significantly more pronounced along gender stereotyped terrain than a cisgender version would offer, which illustrates the way cross-dressed performance is dependent upon gender mythologies.

In the section that follows I draw wider correlations between gender bias and casting style, based on the workshops and the analysis above. This will always be production and actor specific, however, and thus should not be considered conclusive, but offered only as a guide to potential pitfalls and opportunities. I develop this further, into an interactive toolkit, in the website.

Traditional Casting

In traditional (or ‘gender-locked’) casting the text gender is taken as authoritative and, depending on text, this can mean a monolithic representation of gender, however, wildcard casting can still allow for more gender-diverse characterisation. Traditional casting is conventional in UK theatres, where a 2012 study found there is a 2:1 gender imbalance. The study, conducted by *The Guardian*, posited that Shakespeare productions, which form a regular part of the repertoire of most UK theatres, were contributing significantly to this trend. Traditional casting in Shakespeare productions, where only 16% of roles belong to female characters, unavoidably results in a male-dominated cast. Even in *As You Like It*, a play which has the strongest female presence, female characters speak only 40% of the lines (Freestone, 2012) (Higgins, 2012). As an actor and an audience member, I am interested in seeing more gender-balanced productions, however, gender parity is not the focus of this study, but rather implicit bias. Even in productions which are ‘male-dominated’, such as the RSC’s *Julius*

Caesar examined above, unconscious gender bias can be subverted through casting and performance choices.

Performance choices will be considered in the following chapter, but the casting director can offer a ‘wildcard’ suggestion which might disrupt traditional gender representations without deviating from the traditional casting style. This would mean suggesting actor-character blends which might appear counter-intuitive, such as the Whishaw-Brutus blend in the Bridge’s rendition of *Julius Caesar*. This involved pairing an actor known for emotionality and whose performative gender might be considered fluid or non-binary, with the role of a Roman politician and general. Even when a production is set historically, such as the RSC’s, a counterintuitive choice can be made and would serve to subvert the audience’s gender bias. As long as traditional casting does not conflate sex with gender, but still allows for actors whose sex might align with that of the character but whose gender presents as fluid or non-binary to be cast, then the operation of implicit bias can be disrupted. However, a significant pitfall of traditional casting practice would be the conflation of sex with gender, whereby the performance of gender is policed (male characters needing to appear masculine-typed). In this case, traditional casting would reinforce an implicit link between sex and character, implying that sex is an essential and determinative aspect of character identity.

Cross-Dressed Casting

Single-sex casting promotes binary thinking as it automatically implies a binary which privileges one over the other. In the Donmar’s case female-identifying actors are privileged over male-identifying ones, which was a deliberate choice to increase the

representation of women on stage. I will discuss this feminist agenda further in the Discoursal Analysis in chapter three. Although this casting style positions the production as ‘pro-feminist’, it unavoidably denotes a binary (female over male) which implies actors, as well as characters, are one or the other. This is inherent to single-sex casting styles, and to cross-dressed performance practice. If the binary were reversed, as was originally the case in Shakespeare productions, male (perceived) bodies would be privileged over female (perceived) ones. This may be considered less patriarchal than the tradition casting practice discussed above, as use of a ‘single-sex’ cast in a dual gendered text necessitates the crossing in performance from one gender to the other. This crossing exposes gender as performative.

However, the extent to which this crossing of gender in performance was and is understood by a theatrical audience as subversive or a deconstruction of gender, as opposed to a stereotyped representation within the world of the production, is debatable (Barker, 2009). Following the Shakespearean style as a parallel for this performance style reversed provides some insight into the possible extent of gender deconstruction. However, these can only ever be partial insights drawn from the scarce evidence available (Barker, 2009). Debates about the boy-actresses tend to centre around the extent to which the actor and character might be considered to merge personas on stage.

Those who argue for a blurring of actor-character lines, and the subsequent destabilisation of gender and sexuality portrayed, point to the one-body theory of sex prevalent at the time, as well as certain key anti-theatrical writings (Barker, 2009). Stephen Greenblatt, privileging medical discourses prevalent during Shakespeare’s time (which operated under the one-body theory),⁴⁷ suggests transvestite theatre was then

⁴⁷ Thomas Laqueur in *Making Sex* (1990) argued that prior to the enlightenment there was a “one sex” model which dominated understandings of gender. In this model, women and men had the same sexual

understood as natural (Howard, 1993: 24) (Breitenberg 2001: 160-1). In this model, sexual difference is porous and malleable, located in behaviour rather than biology (Barker, 2009) (Smith, 2000). Sex itself is then performative in nature and the boy-actresses 'risk' becoming women through their on-stage work. This argument draws on the implicit premise that the actor and character blur personas in performance. The evidence for this understanding at the time is mixed, however.

While anti-theatrical writing seems to support this, audience accounts do not. Protestant moralists, such as Philip Stubbes (writing in 1583), draw on the Bible as supreme authority in early-modern England, and suggest transvestite theatre was *unnatural* for fear of what impersonation might lead to off-stage (Howard, 1993: 24) (Breitenberg 2001: 160-1) (Barker, 2009). Audience accounts from Thomas Coryate (early 1600) and George Sandys (1610) who both write about seeing women performing in Europe disagree over the female-actresses' ability to appropriately affect femininity on stage. However, both are arguing over the *craft* of performing the feminine implying a fundamental agreement that the actor and character are separate entities (Barker, 2009). Furthermore, there is apparently a particular skill in constructing feminine gender on stage which even women are not naturally gifted in. This implies the boy-actresses were drawing on particular codes of performance rather than impersonating *real* women.

When the boy-actresses performed femininity, they were then drawing on stereotype codes. This assertion is supported by Lady Mary Wroth in her prose romance *Urania*

organs, but women's were the inverted version of male organs. Laqueur argues that it was during the eighteenth century that the two-sex model of the body developed, whereby the two body types (sexes) were seen to be completely distinct from one another, and the vice of sexual lust transferred from women to men in this period (Shoemaker 2013: Introduction, paragraph 13) (Brooks, 2015: 6; 10). Londa Shiebinger has also shown that during the eighteenth century scientists began to actively look for differences between the sexes, influenced by cultural and political ideas about gender difference (Rose 2010: 18-19).

(1621) where she describes the boy-actress' art as stylised, gaudy and comprised of false formality (Barker, 2009). Carol Rutter argues it was the boy-actress' effective deployment of gender tropes that measured their success in feminine roles, and not any modern concept of actor-character identification (Rutter, 2004). Clare McManus suggests something similar referencing her research into real female performers in early modern England. McManus discusses the various ways female-identifying bodies were present on English stages, citing touring productions from Europe (where women were already working as actors), court masks (where the women of court would participate silently in on stage performances), and the energetic femininity of women acrobats (McManus interviewed by Bogaev, 2019). McManus proposes that boy-actresses necessarily constructed their femininity in relation to, and opposition to, the very real, sometimes contradictory performances of femininity by women at that time (McManus interviewed by Bogaev, 2019). Considering that real female bodies were seen on stage, sometimes in physically active and challenging feats of skill, the boy-actress' stylised femininity, McManus suggests, might even be considered a policing of gender roles.

Arguably the narrative action on early modern stages was premised on heteronormativity. It would therefore follow that audiences accepted the stereotype construction of gender as given and not as a gender-fluid disruption, which would undermine the narrative. Kathleen McLuskie and Jean E Howard both argue that to a greater extent the audience choose to see the character represented over the actor performing, "otherwise, audience involvement with the dramatic narratives premised on heterosexual love and masculine/feminine difference would have been minimal" (Howard, 1993: 37). Although characters like Rosalind/Ganymede call attention to the actor's 'true' gender in performance (Barker, 2009), this is a deliberate comedic device. In contrast, tragic heroines like Desdemona or Ophelia cannot be considered to do the

same, rather in order to engage fully with the narrative, audiences would need to imaginatively understand the boy-actress' stereotyped construction of gender as 'true' within the world of the play, and further, would need to follow binary thinking regarding gender to do so. This is particularly true of non-illusory theatre, such as was the case with Shakespeare's original productions, and the Donmar staging.

Non-illusory theatre asks the audience to build imaginatively from the actors' suggestions in performance, which makes their necessary commitment to the gender binary even more likely. Alisa Solomon argues that the non-illusory nature of early modern theatre was key to the boy-actresses reception: while the lady's breast must be imagined, so too must the forests, castles and horses (Solomon 1997: 36-9). This is echoed by Aoife Monks who considers the way costume resonates on stage and supports the audience in reading the character and stage environment (2015). In a period when dress delineated social status, the audience are not invited to see the actor but the King when costumed appropriately. In 1610, when commenting on a performance of *Othello* he had seen, then audience member Henry Jackson repeatedly used the feminine-typed pronoun when discussing the boy actress playing Desdemona, for example saying "when lying in bed *she* implored the pity of those watching with *her* countenance alone" (my italics) (Jackson quoted in Shapiro 1996: 43). This would certainly support Solomon, Howard and McLuskie's assertion that character superseded actor. Similarly reviewers of the Donmar production used the male pronoun when referring to the women *in character*, but the female pronoun when referring to the actors outside of their *Julius Caesar* blends.

The Donmar production was also non-illusory, regularly breaking the fourth wall, and asking the audience to imagine the setting, blood and battle scenes while reminding them of the prison frame. As discussed above, the gender performance was also

visually explicit about gender difference and heterosexual relationships within the *Caesar* world, presenting Calphurnia and a pregnant Portia in markedly feminine-typed ways to contrast with the male characters. Taken together this suggests that, despite the deconstruction of perceived gender inherent in cross-dressed performance, the Donmar's audience, like Shakespeare's, would appear to have been encouraged to believe in the gender conceit as much as any other aspect of a non-illusory performance. As such, the casting director should be aware that the combination of non-illusory theatre with cross-dressed performance would be likely to reinforce binary thinking regarding gender, and propagate gender mythology.

The non-illusory performance style demands the audience take an active role in the imaginative worldbuilding, including characterisation. This is particularly concerning when that characterisation involves stereotyping. Monks considers this when she interrogates the role costume plays in consolidating identities and hierarchies in performance (Monks, 2015). Within the cross-dressed style, gender mythology is utilised to embody characters which demand an actor 'cross' from his/her gender to 'the other'. Constructing gender using an archetype prescribes gender roles in performance, implying femininity looks one way, masculinity another.⁴⁸ The Donmar production necessarily utilises the 'myth of masculinity' to create their *Caesar* blends, as demonstrated by Ann Yee's work with the company discussed above. Casting directors

⁴⁸This can be observed in the confrontation between women actors and the 'female character' construct created by boy actors, when women finally took to the legitimate London stage in 1661. Clare McManus argues female performers struggled against these myths in Elizabethan England too, where women were already performing in court masques, dancing on tight ropes, and where touring European productions included female actors (McManus interviewed by Bogaev, 2019). This 'myth of femininity' had been portrayed, and arguably produced, by boy-actresses for centuries (Senelick 1992: xvii) (Ferris, 1998: 166). Howe notes that the subversive nature of breeches roles (where female actresses played male characters in the seventeenth century) is debated, with some scholars suggesting they, too, highlighted gender difference, while others believe they undermined gender constructs (Howe, 1998: 63). Howe argues that there is little evidence that the casting and performance choices disrupted the gender norms in this era but rather there is considerable evidence the women were used as sexual objects on stage (Howe, 1998: 63-4).

should consider the necessary use of gender mythology a pitfall of cross-dressed performance. In the act of crossing toward a myth of masculinity or femininity, the actor must engage with implicit gender bias surrounding that gender construction. This embeds implicit bias into the performance. Unconscious gender bias can also be seen in the casting of roles when women cross to play certain male characters based on the gender Personality of that character.

When ‘justification’ is offered for casting women to play male roles, this is another indication that implicit bias is operating in the casting process. The emphasis on gender difference in cross-dressing might be seen as a product of the way female to male cross-dressing developed during the eighteenth and nineteenth centuries,⁴⁹ as well as demonstrative of the continued use of gender stereotyping to provide validation for this style of crossing. In 1985 Erika Munk points out that “Hamlet, stereotyped as a waffling neurotic prone to violent fits, is considered proper for women to enact” (Munk quoted in Ferris 1993: 2), thereby equating femininity (or society’s stereotyping of it) with mental instability. This trend of feminising characters to justify women playing them is mirrored in the Donmar production’s use of the play-within-a-play and the prison framing device, illustrating that this trend is still prevalent today. Where

⁴⁹ The eighteenth century saw a move away from the one-sex, toward the two-sex model of gender difference, and with that the bedding in of essentialist ideas of gender difference (Brooks 2015: 6). Alongside this change in understandings of gender, portrayals of male characters by female actors began to shift as well. Where in the early eighteenth century these kinds of cross-dressed parts can be broadly seen as androgynous, by the end of this century they had become a playful imitation of masculinity, “parodying masculinity from a position of inherent femininity” (Brooks 2015: 92). In the nineteenth century this essentialism begins to provide actors opportunities to return to male roles as “the Victorian convention relied on the cultural belief that only females could express the range of emotions – from innocent pathos to exuberant truancy – necessary for the roles of young males” (Ferris 1993: 17). Consequently, when female actors played male parts, such as Hamlet or Romeo, this casting is often justified by highlighting the feminine-typed traits of the characters in question (Ferris 1993: 2). Therefore, while the majority of women-as-men casting was still offered to titillate the audience members (both male and female) at this time (Merrill interview by Sheir, 2014), a few strong female actresses, such as Sarah Siddons and Charlotte Cushman, were able to play male characters without the need to titillate or parody, as long as the characters could be seen to possess ‘feminine-typed attributes’ (Merrill interview by Sheir, 2014) (Ferris 1993: 2). This drew on and strengthened the oppositions inherent in the gender difference ideologies prevalent at the time.

previously justification was based on a character's feminine-typed Personality, with the Donmar, a justification was created to 'permit' these women to cross toward men – the violent setting of a women's prison (Walter, 2016: 159). Casting directors should be alert to such 'justifying' of casting based on gender stereotyping and rather act to overturn that where possible.

Justification for crossing in performance is still being made by journalists and actors today. It was present in the reception of Walter's performance as Brutus, where Walter's reviews emphasise her emotional delivery ("women are able to reveal a depth of emotion that in men would appear highly unusual" (Benedict, 2012)) and link her Brutus with Hamlet, a previously 'feminised' character: "Roman Hamlet" (Billington, 2012); "proto-Hamlet-like Brutus" (Taylor, 2012). The desire to find validation for playing a character who does not match your gender identity was also voiced in my practical workshops exploring non-traditional casting techniques, suggesting actors working today are still struggling to uncouple gender Personality from a character's sex or performative gender portrayal. This exposes our own level of implicit bias as actors, but also our comfort level playing certain characteristics which are 'condoned' by our gender identity, rather than those society still deems inappropriate for that gender. This is indicative of the pernicious hold gender mythology still has over character portrayal today, a particularly troubling finding.

The use of gender mythology to construct character only serves to emphasise the binary, rather than dismantle it, and reinforces the idea that gender is an essential aspect of character. In order to maintain the myth of masculine-typed and feminine-typed we must subscribe to binary ideologies. Deliberately altering your appearance, posture, gait, gesturing style, and vocal register, to create a character who has been assigned a gender which doesn't align with your own, is to performatively illustrate gender

difference, and in so doing, implicitly communicate gender bias. This is especially apparent in a gender-multiple world, where non-binary is a legitimate gender subscription. In the gender-diverse present exposing gender as performative is not sufficient justification for embracing gender binary stereotypes in performance.

Gender-Swapped Casting

Gender-swapped casting involves adjusting the character's gender identity and expression to match that of the actor and is an increasingly popular practice in the theatre and film/television industries. It uncouples sex from gender and gender from character portrayal which “serves to counteract the assumption that certain ways of speaking and acting are more suitable for a particular gender” (Baxter, 2018, 55). As discussed in the Introduction, NeRoPa, or Neutral Roles Parity, is currently the leading casting tool to facilitate this, but doesn't actively address casting counter to gender stereotyping when roles are cast according to their script gender. In contrast, this methodology has the potential to disrupt the operation of implicit bias, depending on how characters are re-gendered, and can support gender-multiple leadership practices. Recent personality testing information shows that only 25% of women and 23% of men conform to their traditional gender type (men as masculine-typed, women as feminine-typed) (McDermott 2016, Chapter 1, Table 1.1), suggesting that if we want to represent reality, it is vital that we uncouple gender (whether a character is masculine-typed or feminine-typed) from casting (who plays that character).

Gender-swapped casting allows for this uncoupling as it privileges the post-structuralist conception of gender as “culturally and discursively constructed through speech, text, and social practices”, and demonstrates that “gender categories are fluid

and unstable, enacted through discourses and repeatedly performed” (Baxter, 2018, 7). This allows for identity to be distinct from gender, as gender is only one aspect of identity and not a determining factor. In other words, a person’s gender identity (eg. cisgender man) might not align perfectly with their gender expression, which may incorporate performative qualities not stereotypically associated with that gender identity. Furthermore, their gender identity does not determine their personality traits, communication or leadership style. Considered reflexively, if this were reversed, the character’s sex and gender would collapse into one another and their gender expression would be policed to ensure it adhered to the character’s identity. This suggests gender-swapped casting potentially subordinates, or even erases, essentialist views of gender, be they biologically or culturally essentialist. In so doing, a gender-multiple leadership would be modelled as leadership styles would be uncoupled from gender identity and expression, dismantling any possible “gendered construction of the leader” (Baxter, 2018: 88). The “rule of reversibility” would similarly follow as character traits could be embodied by an actor of any gender identity or expression. Gender-swapped casting would need to support the narrative development of the script, however, and therefore could not be applied uniformly or randomly. Even so, while there might be characters who need to be cast according to their scripted sex (for example a woman to play a pregnant character), their gender expression could still be fluid. Responses to gender-swapped casting indicate that this is still a challenging concept for many, as our implicit bias regarding gender is deeply ingrained.

Criticism of gender-swapped casting illustrates that resistance to this casting practice stems from implicit gender bias. In 2014 Mark Lawson, writing for liberal broadsheet *The Guardian*, aired his view that “genital-ignorant” casting of Shakespeare productions was “more problematic than enlightening” and as such “equal opportunities ... should

never be applied to theatrical casting” (Lawson, 2014). This article was taking aim at “the perils of gender-crossed Shakespeare” and included a critique of Maxine Peake’s cross-dressed Hamlet as well as Lloyd’s cross-dressed *Julius Caesar*. Incredibly, Lawson acknowledges that “despite such concerns, [he eagerly anticipated] David Suchet’s *Lady Bracknell*”⁵⁰ (Lawson, 2014), not a Shakespeare play, but nonetheless exposing the unconscious bias driving his views. Regarding the Bridge production discussed here Dominic Cavendish restrained himself to only pointing out that Fairley-Cassius is “overly wedded to a black handbag” (Cavendish, 2018). His critique of gender-swapped casting having mellowed since his infamous article on Simon Godwin’s *Twelfth Night* (2017). Godwin cast Tamsin Greig to play a gender-swapped Malvolia in this production. In his article for *The Telegraph*, entitled ‘The Thought Police’s rush for gender equality on stage risks the death of the great male actor’, Cavendish acknowledges that gender-blind casting in various forms has become increasingly popular in recent years, but is concerned that its adoption at the National Theatre marks a “watershed moment”, and as such issues a “plea” for “female thespians to get their mitts off male actors’ parts” (Cavendish, 2017). While Lawson’s 2014 article went relatively unchallenged, it is a heartening development that Cavendish’s 2017 article created a furious backlash.

The only article to openly attack the gender-swapped casting in the Bridge production was by Lloyd Evans writing in *The Spectator*. In it, Evans takes aim at all four leads but focuses on both Fairley-Cassius and Wishaw-Brutus for, in his view, contravening the gender conventions of the roles they were playing. Evans’ need to adhere to traditional gender roles is evident even in his smaller gripes with Morrissey-

⁵⁰ Lady Bracknell is a fictional matriarch character in Oscar Wilde’s *The Importance of Being Earnest*. David Suchet played Lady Bracknell as a woman (cross-dressed Dame-style) in Adrian Noble’s 2015 production at the Vaudeville Theatre in London.

Antony's age and "silvery beard", which he feels is inappropriate for a "sex god", as well as Calder-Caesar's age and his joviality ("far too giggly"), although luckily "he calms down and becomes more statesmanlike later" (Evans, 2018). However, his description of Fairley-Cassius as a "dinner lady ... with a handbag ... A handbag?" exposes his implicit gender bias. Evans is clear that her inexplicable handbag makes her a highly improbable candidate for a Roman general, and suggests that, because Calder-Caesar is "twice her size", she could never have "saved him from drowning" (Evans, 2018).⁵¹ Perhaps even more telling is his attack on Whishaw as "ill-suited to Shakespeare". Evans reasons that, because "most of the Bard's great roles are warriors," Whishaw is a poor casting choice as he "lacks the physical and spiritual mettle for soldiering" (Evans, 2018). Evans' description of Whishaw as "slight, gentle, troubled, dreamy" feminises him, and Evans' dismissal of this feminine-typed Whishaw and female Fairley as candidates for warriors and generals 'reeks' of implicit gender bias. In so doing, he inadvertently highlights precisely why we need gender diverse casting: it exposes and undermines implicit bias. Despite his own handbag remark, even Cavendish acknowledges, in his review of the Bridge production, how the gender-swapped casting exposes "knee-jerk male chauvinism" (Cavendish, 2018).

Criticism of the Bridge production's gender-swapped casting revolves around the policing of gender identity and expression, and a subordinated essentialist view of gender as indivisible from sex and therefore character. By condemning Calder-Caesar for being jolly ("giggly"), Fairley-Cassius for daring to own a "handbag", and Whishaw-Brutus for being "slight" and "gentle", Evans (2018) demonstrates policing of

⁵¹ The term handbag also refers to being verbally attacked by a female politician, most famously it was used to describe Margaret Thatcher. This is discussed in greater detail with reference to the Donmar production in Chapter Three. However, here the handbag is not used as a 'weapon' but as an indication of weakness.

gender expression. The implied perspective is that: a strong leader (Calder-Caesar) cannot laugh, as this is a quality one would associate with the feminine-typed, and therefore not with leadership; owning a handbag disqualifies Fairley-Cassius from potential competence as a general, as once again this feminises her; and that warriors cannot be slender in physique or temperate in nature, as once again this feminises them and therefore excludes them from consideration. Calder-Caesar and Whishaw-Brutus contravene conventional gender roles by embodying qualities which step outside the traditional confines of their gender role expression. This deviation from gender role protocols weakens and undermines their legitimacy as leaders, according to Evans. Moreover, the handbag remark in particular exposes the latent essentialist ideologies driving this critique. The act of carrying a bag cannot exclude you from being a competent general, but a “handbag” marks Fairley-Cassius as a woman, and the implicit understanding is that a woman cannot be a general. Although rare, women have been appointed as generals, in the UK the first woman general was appointed in 2015 (Farmer, 2015). This criticism compounds gender expression (carrying a handbag) with sex (being a woman), and further rejects the legitimacy of a woman as a general, and therefore as Cassius, purely on the grounds of her sex, reinforcing an implicit essentialist association between character, sex, and gender expression. Recognising the essentialism that drives the criticism of gender-swapped casting, exposes it as archaic in a gender-multiple, non-binary world, and demonstrates the value of gender-swapped casting to challenge essentialism in society.

What constitutes a biased casting choice?

Casting is a style of recruitment: finding the ‘right’ person for the job. There have been numerous studies on how implicit gender bias (and other forms of bias) influence recruitment. In a 2005 study, participants were asked to choose between two different, but equally qualified, applicants for the position of Chief of Police. One candidate had extensive experience (street smarts) but little formal education, the other had extensive formal education (book smarts) but little experience. Regardless of which candidate was gendered male and which female, the participants chose the male candidate, justifying their choice in retrospect. This is an example of gender bias – Police Chief is a profession strongly associated with masculine-typed qualities. However, if the participants were asked to decide in advance whether book smarts or street smarts were a more valuable quality for this position, the gender bias was overruled. (Ulmann and Cohen 2005, quoted in Madva, 2020: 247-8). Blind recruitment (receiving a candidate’s CV with identifying information redacted) has also been shown to increase opportunity for diverse hires. For example, researchers from Harvard and Princeton found that blind auditions increased the likelihood of women musicians being hired to play in an orchestra from 25% to 46% (Agarwal, 2020: 413). The extent to which these strategies might be deployed to reduce gender biased decisions in casting is discussed in Chapter Four. Although artistic choices cannot, and should not, be governed by the same equal opportunities legislation that covers other forms of recruitment, I do believe we have a responsibility to mitigate bias in our casting choices.

The unconscious nature of implicit bias complicates the extent to which we can be held morally responsible for acting on it (Dominguez, 2020). The first leading theory on moral responsibility for implicit bias suggests we cannot be held responsible because consciously, we aren’t aware of being influenced. For example, if I bump into you

deliberately, that's my fault, but if I'm pushed into you, it wouldn't be. This theory sees unconscious bias as something separate to ourselves. The second theory problematizes this linear narrative, however. For example, if your close friend forgets your birthday, it would likely be deemed fair to be disappointed in them. We infer that it is their responsibility as a close friend to make every effort to remember key dates – for example, by including your birthday in their calendar (a mitigation strategy) (Dominguez, 2020). McHugh and Davidson argue these individualistic theories misrepresent the collective responsibility for mitigating implicit bias, however (McHugh & Davidson, 2020).

McHugh and Davidson argue we have an epistemic responsibility to mitigate implicit bias as a society. A single artistic choice, taken out of context, might appear justifiable on an individual basis. However, if we consider the societal implications of these choices multiplied to a national scale, no single choice is truly distinct and isolated from the whole. Epistemic responsibility refers to habits or practices we can adopt to broaden our understanding of bias and begin to mitigate its effect on our decisions (McHugh & Davidson, 2020). All of the productions discussed here were originally performed live but are available to stream through key learning resources (such as Drama Online). Their implicit messages about Shakespeare and gender are being communicated to the community through teaching practice as a result. In other words, individual artistic decisions are having large scale communal impacts. The interaction of implicit bias and storytelling was discussed in the Introduction, and will be considered in greater detail in Chapter Four, but would certainly be considered to have communal impact. As such, I would argue we have an epistemic, if not a moral, responsibility to mitigate gender bias in our casting choices, thereby legitimising them.

There is no legal requirement for equitable access to casting, nor is it likely one could challenge a casting choice as employment discrimination legally, only morally and epistemically. In the 1990s in the United States three legal scholars, Jennifer L. Sheppard, Heekyung Esther Kim, and Russell K. Robinson, separately investigated the likelihood of success were one to challenge a casting decision for discrimination. They all found that this challenge would likely fail on the grounds of creative expression, “a form of protected speech” (Herrera, 2015: 6). In the UK, artistic freedom is similarly protected, although there have been cases where this was confronted, usually these were prompted and governed by public protest and disorder resulting from the artistic work (Farrington, 2015) (McClean, 2016). The limits placed on creative freedom involve explicit engagement with certain areas, such as inciting racial hatred, but interestingly gender-based hate-speech or violence is conspicuously absent (Index on Censorship, 2021). Nonetheless, this research demonstrates the need to recognise the insidious effect of implicit gender bias, and the responsibility to mitigate this in our artistic choices. I would therefore argue the only ‘legitimate’ casting choices are ones that take deliberate steps to navigate this. The ways we might go about doing this, without impinging on artistic freedom, are discussed in Chapter Four, but key pitfalls have been identified here.

Applying this adapted version of FPDA to three incarnations of each character illustrates the following pitfalls which imply implicit gender bias is influencing casting choices:

- The character’s gender identity is seen as an essential aspect of that character even where it is not relevant to the narrative action.

- Consequently, requiring actors perform a gender identity not their own in order to portray a character's text gender, implies this is essential to character.
- Offering any justification for casting choices which draws on gender mythology (Hamlet is *feminine-typed* and therefore appropriate to be played by a woman; setting the Donmar production in a prison to make female aggression more *believable*).
- In gender-swapped casting, compounding a character's gender Personality with an actor's gender identity (as with Hamlet above).
- In gender-swapped casting, compounding the character's gender Personality with an actor's gender expression. This is explored in more detail in the website toolkit and in chapter four but is the gender-swapped incarnation of cross-dressed performance.
- Should an actor elect to perform a gender expression not their own but that aligns with the gender personality of the character, redirect them toward their natural gender expression. This does not imply an actor cannot perform a gender expression not their own – only that they should avoid inciting stereotype narratives when doing so.

This adapted methodology illustrates the role of implicit bias in the casting process and the implications of the blend for transmitting implicit bias within the production. A casting director's role becomes pivotal in dismantling bias when building a casting blend. A Feminist Post-structural Casting Analysis involves a deconstruction of perceived binaries within character portrayal. Utilising this method, the examination of gender through Personality reveals that sex *is* divisible from character as the sex of a character is shown to be an unreliable guide to gendered Personality traits. This implies

that sex is not an essential aspect of character, unless the sex of the character is pertinent to the narrative. As a consequence, the rationale for the cross-dressed casting style of the Donmar production is called into question. The combination of stereotype evaluation with a reflexive reassessment of findings, allows for a multiplicity of meanings to be drawn, and thereby offers a balanced consideration of the operation of implicit bias in the representation of character. Applying this method across three different casting styles illustrates its value when examining the way gender bias is imbedded in casting choices which vary widely in form and approach, despite the common text. This methodology also exposes the implicit bias of reviewers who, for example, critique Waldmann-Brutus for his sensitive performance, but praise Walter-Brutus for the same quality in hers, or are disproportionately struck by Fairley-Cassius' "handbag". Although applying the method to casting styles can only offer generalised conclusions, it does highlight the pitfalls of each approach. In particular, implicit bias is likely to operate through the 'crossing' in performance from one gender to another, inherent to cross-dressed performance, as this unavoidably draws on gender stereotyping. Traditional casting should be wary of compounding sex with gender. Although gender-swapped casting offers an opportunity to destabilise gender stereotypes through re-gendering characters in performance, it can still inadvertently re-gender according to types, thereby subliminally enforcing gender stereotypes.

Casting is a crucial component in creating meaning in a production, but implicit bias can also be subverted through performance choices, even where casting appears to incite implicit bias. This is because we imbue behaviour with gendered stereotyping and as such, an actor can utilise counter-intuitive choices to subvert implicit bias in performance. How implicit bias operates through performance choices, and how it might be undermined by an actor's choices is explored in the following chapter.

Chapter Two:

Conscious Performance

The first lesson I teach my acting students is that there is no ‘correct’ way to play a character, the delivery style is open and this is why famous characters can be and are reinterpreted by different actors. Each performance is unique because each actor is able to make their own nonverbal choices for the character distinct from anyone else’s choices, even though the text remains constant. In a 2016 BBC sketch for *Shakespeare Live!* (<https://www.youtube.com/watch?v=kEs8rK5Cqt8>) a group of actors bicker and debate the best delivery style for Hamlet’s ‘To be or not to be’ speech. Tim Minchin suggest ‘To be *or* not to be’, while Benedict Cumberbatch argues for ‘To be or *not* to be’. David Tenant wants to push through to ‘To be or not to be *that* is the question’. After much debate, and further suggestions from Harriet Walter, Rory Kinnear, Ian McKellen, and Judi Dench, Prince Charles settles the discussion with ‘To be or not to be that is the *question*’. The sketch is designed for comic effect, but at its centre is the essence of re-interpretation: the objective. Why does Hamlet speak these immortal lines?

This chapter’s structure follows an actor’s process, from receiving the script to performance. At each stage I consider the role of implicit bias as it operates through an actor’s chosen objective and tactics. I compare the performance of tactics to leadership styles which allows me to identify gender bias at work. I also draw on my practical workshops to offer anecdotal reports of actors using nonverbal leadership styles in performance. These case studies demonstrate where potential pitfalls of implicit bias

reside in an actor's nonverbal choices. This allows actors and directors to identify, challenge and subvert unconscious bias when it arises in rehearsal.

An Actor's Process:

Receiving the Script: Playtext Analysis

When an actor approaches a new role this will inevitably involve some script analysis work, assuming a script is involved. The prevalence of the 'objectives, obstacles, and tactics' approach makes it unlikely that an actor working today would not give some consideration to these tools when rehearsing their part (Moseley, 2016: vii) (Caldarone & Lloyd-Williams, 2014: xiv) (Clayman Pye & Haft Bucs ed, 2020: 1). These techniques, and the broadly Stanislavkian approach which underpin them are not unproblematic in their adoption, however.

Stanislavskian principles are implicitly and explicitly foundational in most actor training programmes in the West (Margolis & Renaud, 2010) (Malague, 2012) (Thomas & Vrtis, 2021) (Zarrilli, Sasitharab & Kapur, 2019). They are associated with psychological realism, arguably incorrectly (Carnicke, 2010), and further with the use of 'realism' as justification for typecasting (Margolis & Renaud, 2010) (Malague, 2012). This 'realism' refers particularly to the Hollywoodisation of casting which amounts to *unrealistic* demographic representation which is whitewashed, classist, heteronormative, ableist, and male-dominated (Wiles, 2010) (Malague, 2012) (Alexandrowics, 2020). Although the patriarchal undertones of Stanislavski's writing have been critiqued (Malague, 2012) (Carnicke, 2008), primarily it is this association with Hollywood representational styles and with realist texts that uphold traditional gender roles (as well as class and race) which is problematized in scholarship (Malague, 2012) (Margolis &

Renaud, 2010) (Alexandrowics, 2020). Additionally, the association of Stanislavski's process with psychologically coherent characters potentially limits its usefulness, both in representational terms (where, for example, 'truthful' performances uphold gender role prescriptions (Malague, 2012)), or stylistically, for example in post-dramatic 'texts' without psychologically stable characters (Zarrilli, 2009). However, this need not limit the value of the method I propose here because it is based specifically on the implicit gender connotations of a character's nonverbal behaviour.

Chapter One covered how the gender identity of the character is constructed through the performative choices of the actor, chapter two considers how this character's nonverbal behaviour is also gendered. For example, in *Mrs Doubtfire* (1993) Robin Williams' male-presenting character pretends to be a female-presenting house-keeper, Mrs Doubtfire. Williams-Doubtfire, in addition to being constructed as feminine through deportment, vocal register, and appearance, has grounded, reassuring, warm behavioural tactics. In contrast, when Shawn Wayans and Marlon Wayans pretend to be two white women in *White Chicks* (2004) their feminine characters are very different to Williams-Doubtfire. Their femininity is created in younger, more sexualised ways, with tight fitting clothing for example, and their behaviour is more energetic, flirtatious, direct, and even confrontational. Both of these portray different stereotypes of feminine behaviour: the mother and the seductress (discussed further below), they also demonstrate the difference between crafting a gendered identity through performative choices (appearance, deportment, vocal register) and crafting *behaviour*. For example, while all of these actors use a higher vocal register when performing their female character constructs, Williams-Doubtfire uses gentle, comforting, supportive vocal tones to colour his/her behaviour, whereas the Wayans-women conjure bubbly, feisty,

and provocative vocal rhythms to shade their behaviour. In each case those behavioural choices carry gendered associations.

Behaviour, discussed in greater detail below, is continuous and integral to performance, with very few exceptions (even audio drama contains vocal qualities which imply behaviour as the above example demonstrates). Although here I have linked it with a broadly Stanislavskian framework (objectives and tactics), behaviour is present in performance even where there exists no discernible stable character or narrative. For example, if the voice of Virtue were heard, how might it be gendered (high or low register) and what vocal qualities might it contain that would imply behaviour? Might we expect it to use tactics like the Wayans-women: flirtatious, direct, and giggly; or like Williams-Doubtfire: gentle, comforting, and supportive? Perhaps we would expect it to sound pompous, sanctimonious, or judgemental? Regardless, those choices, even if only projected for a fleeting moment, carry gendered connotations which might subvert or reinforce gender bias. Although this technique is therefore not limited to a Stanislavskian approach or to psychologically coherent characters, I have chosen to demonstrate it using this approach because it is ubiquitous in the industry and can usefully be paralleled with the linguistic methodology. It begins with textual analysis.

While an actor will likely do much more extensive script analysis work, involving backstory and so on, I have confined this analysis to the verbal leadership tactics present in the playtext in order to compare these with the nonverbal tactic choices of the actor-character blends in the performance section to follow. In particular, I will be determining which leadership style (Transactional/Masculine-typed or Relational/Feminine-typed, defined in the Introduction) the text-character's verbal tactics employ. This allows me to highlight how actors are able to make nonverbal

choices which subvert or reinforce tactics present in the text, and illustrates the role of implicit bias within these choices. As such, this text analysis will include the likely objectives, obstacles and verbal tactics which might be found in the script. This will not be exhaustive, but indicative, and will offer a foundation against which the different tactical choices made by the actors (discussed in the Performance Analysis section which follows) can be compared to demonstrate how their distinct choices might infer unconscious biases regarding gender and leadership. As outlined in the Introduction, the words spoken (here, the text) may contribute as little as 7% to the meaning generated during an interaction (Borg 2013: 5-6) (Wood 1994: 151) (Scales 2011: 39). This suggests that the nonverbal choices made by an actor will have a large impact on how that character is experienced, more so than the text itself, and this creates an opportunity to challenge any implicit biases within the text through performance choices. But first the actor must analyse their new script to determine which style(s) is present in their text-character's dialogue. I have restricted the scope of this analysis to four key scenes, identified as of primary significance to the play by John Ripley in his seminal survey of productions of *Julius Caesar* from 1599 to 1973 (1980). An explanation of the scene selection process and an example of how to perform this analysis can be found in Appendix C.

Persuasion Scene (I.ii)

The Persuasion scene was chosen to focus on Cassius' leadership style as he attempts to guide Brutus toward the conspirators' cause, but it does also reveal clues to Brutus' leadership style. Of the scenes chosen for this analysis, the Persuasion Scene (I.ii) (analysed here from I.ii.25 – 176) is the first to appear chronologically in the playtext,

and is part of the second scene of the play. When this section opens, we are aware that Caesar has defeated the sons of Pompey and games are being held to celebrate this victory, although not everyone is celebrating. Scene one has shown us two tribunes, Flavius and Murellus, who are removing decorations from Caesar's statues. Moments before the persuasion section begins, a Soothsayer warns Caesar to "Beware the Ides of March" (I.ii.18), then Caesar and the rest leave for the games, and Brutus and Cassius are left alone on stage.

As the colloquial title of this scene suggests, Cassius' objective is to persuade Brutus to join the conspirators. His obstacle might be Brutus' love for Caesar, and reluctance to stand against him. Cassius' tactics include an indirect approach, a re-establishing of mutual love (friendship), and playing to Brutus' ambition by inspiring Brutus but not offering a direct reward. In order to overcome Brutus' reluctance, Cassius tells stories which are designed to illustrate three points: that Caesar has become a "Colossus" (I.ii.135); despite being a man just like them, and a frail ("As a sick girl" (I.ii.128)) one at that; and that Brutus is equal (I.ii.95-100) to this supposed "god"(I.ii.116). These are relational leadership tactics, which are stereotyped as being feminine-typed in style. Where Cassius' primary obstacle seems to be Brutus' reluctance to join the conspirators without just cause, rather than suspicion and gossip alone, Brutus's obstacle to remaining impartial and unpersuaded by Cassius' storytelling, might be Brutus' ambitions for himself, or his moral objections to Caesar's rule, which pulls him into the conspiracy. Cassius' recognition of Brutus' ambition, and manipulation of it in this scene, is a foreshadowing of Brutus' leadership style, analysed in the Forum and Quarrel scenes to follow. Cassius' relational leadership is also a stark contrast to Caesar's leadership in the Assassination scene.

Assassination scene (III.i)

The assassination scene I have taken from III.i.31-77, to focus on Caesar's leadership style. Between Cassius' persuasiveness in I.ii, and forged letters sent to Brutus seemingly from the people of Rome, but in reality from Cassius and the conspirators, Brutus has now resolved to join the revolution, but is adamant that only Caesar will be murdered. Although Calphurnia pleads with Caesar not to attend the Senate because she has had nightmares and ill omens have been divined, Decius Brutus reframes the omens in Caesar's favour, and he attends the Senate. As Caesar arrives the Soothsayer attempts to warn him again, but fails, as does Artemidoros who has a letter detailing the conspiracy for Caesar, which Caesar ignores.

Caesar's objective in this scene is likely to demonstrate his power to the assembly, with resistance coming from the conspirators who refuse to accept his ruling (their resistance forming his obstacle). Caesar's communication style is direct and he places emphasis on position and formal authority as a tactic to control the meeting. Unlike Cassius above, no effort is made to establish commonality, to empathise with the conspirators, or inspire them to follow his goals. Instead, Caesar is explicit about his unwillingness to compromise or collaborate with the conspirators ("I am constant as the northern star" III.i.60) and imposes his decision on them by calling on his position, which he equates with that of the gods, the ultimate hierarchy ("wilt thou lift up Olympus?" III.i.74). Caesar's tactics are therefore based around enforcing his position using stereotypically masculine-typed communication tools and a transactional leadership style, imposing his ruling through a total authority, in a competitive and status-oriented verbal style.

Funeral Orations Scene (III.ii)

The funeral orations offer an explicit comparison of the two gendered leadership styles, embodied by Brutus and Antony. This scene follows the assassination scene after a short interlude where Antony confronts the conspirators. They have bathed their hands in Caesar's blood, but Antony appears to appease them and accept their motives for Caesar's murder. Antony asks to speak at Caesar's funeral. Although Cassius objects, Brutus overrules him and permits Antony to speak after him, but only if he does not blame them for Caesar's death. Antony agrees, however, once they have departed, he apologises to Caesar's corpse and vows to "Cry havoc and let slip the dogs of war" (III.i.273). The orations will be analysed from III.ii.12 – 252 to contrast Brutus and Antony's leadership and communication styles in a crowd context. In both cases, their objective is to persuade the crowd to accept their version of Caesar's murder, and ultimately to support their faction's cause.

Brutus' oration is an example of transactional leadership. Brutus relies on tight logic over emotional engagement, even to the expense of providing the crowd with justification for the assassination. Brutus' first words to the crowd after ascending to the pulpit are to "Be patient till the last" (III.ii.12), a direct instruction to an unruly mass to pay attention. He imposes order through status, a transactional tool, not wholly dissimilar to Caesar's tactics in the Assassination scene. Brutus uses logic designed to provoke their support: Caesar had to die to keep you free men, the implication being that you can only object to this deed if you wish to be a slave. This has the effect of negative reinforcement. Brutus doesn't justify his position that Caesar's life necessarily kept Romans in a position of slavery, he assumes that his authority, born of his honour and status, will be sufficient proof for his word. His speech is in prose, "the natural medium of oratory", it is "logical, balanced, heavily patterned, economical to a fault,

coolly self-justifying” (Daniell, 2014: 55). These are masculine-typed communication tools, synonymous with a transactional leadership style, which is set in relief against Antony’s oration which follows.

Antony’s first words upon ascending are, “You gentle Romans” (III.ii.73), he thereby confers status (gentle meaning noble) and respect on the crowd, whereas Brutus had imposed order, illustrating in just these opening words the contrast in their tactics and leadership styles (transactional for Brutus, relational for Antony). Where Brutus opens with “Romans”, Antony opens with “Friends” further illustrating this. Brutus’ speech, in prose, is directed at the public (plebeians) but does not engage directly with them. Antony, however, does. Responding to their request to read the will there is a section where he speaks with them, before descending to their level to discuss Caesar’s will with them, beside Caesar’s body. Antony is also in a position to question the conspirators’ reasons as Brutus has failed to present them. Where Brutus’ logic seems to challenge the plebeians (“Who is here so vile, that will not love his country?” III.ii.32-33), Antony’s tactics are more relational in nature, he adopts a “‘made-to-measure’ rhetoric” such that his oration is “always engaged with the feelings of his audience” (Daniell, 2014: 73). Antony opens by insinuating that Caesar’s murder was anything but honourable, but by stopping short of stating this he allows the public to make the connection for themselves. This negation, a rhetorical device whereby the refusal to speak is used to imply something (Daniell, 2014: 72), is highly suggestive to the crowd. Antony motivates them without imposing an idea on them, a feminine-typed communication tool and synonymous with relational leadership. As Daniell notes, Antony’s is a “tone of passionate mourning” (2014: 70), he appeals to their humanity by sharing his grief with them (“My heart is in the coffin there with Caesar” III.ii.107), which he follows by ‘accidentally’ telling the plebeians that they are Caesar’s heirs

(III.ii.146), thereby giving them a reason to share his grief. This could be seen as a transactional leadership tactic, however I interpreted it as an attempt to include them, as equals, in the drama, by giving them a stake in the outcome – a relational tactic. Where Antony’s oration is indirect, emotive, and reactive to the crowd (relational), Brutus is direct, logical, and unmoved by the crowd (transactional). This style is hinted at in the Persuasion scene (above), and is also apparent in the Quarrel scene (below).

Quarrel Scene (IV.iii)

Although Cassius is confrontational in the quarrel scene, overall his leadership style remains relational in nature, whereas Brutus remains transactional in style. After Antony succeeds in provoking the orations’ crowd, Octavius, Lepidus, and Antony form a coalition, and a civil war ensues between them and the conspirators, who are driven into exile. The quarrel scene, which I will analyse from IV.iii.1-122, takes place at Brutus’ camp. Considering this scene is an argument, I would suggest that both Brutus and Cassius share the objective ‘to confront one another over perceived offences’. Their default perceptions of the world also come into conflict in this scene, where Cassius’ realism is contrasted with Brutus’ idealism. These qualities serve to further illuminate their personalities and inform their leadership styles.

Although clear and direct when initially confronting Brutus over the perceived slight, as the scene progresses, both Cassius’ arguing style, and his descriptions of the situation, reveal him as a “realist” (Daniell, 2014: 64). Here, realism should be understood as a practical attitude to the circumstances, which encompasses an astute understanding of human nature (a relational characteristic), in contrast to Brutus’ idealism which is positioned as lacking concrete judgement of people and situations and

preceding from a philosophical or logical perspective of an ideal society. Although Cassius does claim to be an “abler” soldier than Brutus (IV.iii.31), which implies a status oriented communication tactic, he retracts this when Brutus confronts him, saying “I said an elder soldier not a better” (IV.iii.56). On the textual level, it appears that Cassius wants to make peace, repeatedly adjusting Brutus’ assessment of the situation to soften it, and in the latter half, it is Cassius who speaks of their friendship and love for one another. Cassius’ communication style is therefore feminine-typed once again in this scene. He adopts relational leadership tactics to connect with Brutus and de-escalate the situation. Brutus is motivated by emotional turmoil, which makes de-escalation challenging for Cassius.

For the first time a more emotional Brutus is revealed, but the emotion is anger and it is delivered with “intellectual control” throughout (Daniell, 2014: 56), which implies a masculine-typed communication style. Furthermore Brutus’ arguments are fractured, he condemns Cassius for condoning bribes, which he sees as a base crime and therefore below them as noblemen (masculine-typed, status oriented reasoning), but then “demands the fruits of that extortion” (Daniell, 2014: 58). He does so by positioning himself as above base crimes (“armed so strong in honesty” (IV.iii.67)) which means he must rely on Cassius for the funds to pay his legions. It would appear Brutus has no problem using money obtained from bribes, he is angry that Cassius denied him this money. Brutus also accuses Cassius of being “proud” (IV.iii.42), but it is Brutus who boasts of his honesty. Therefore Brutus’ argument is predicated on a hierarchy of character and status, which positions Brutus at the pinnacle in his mind. This is a masculine-typed communication tool and an example of transactional leadership despite the emotion driving him.

An actor approaching any one of these characters, using this playtext, will be confronted with the same verbal tactics, that is to say the same exact words or script must be used by each. Each of these actors will have evaluated their text-character's verbal tactics ahead of rehearsal, and as such, will have an intuitive sense of their leadership style, even if this is not terminology they are familiar with. Those playing Brutus will be aware that Brutus utilises direct, logical, and status-oriented speech tactics, and the Caesar actors will note the same of Caesar; those playing Cassius, that he utilises indirect, emotive, co-operational verbal tactics which are responsive to his audience, as does Antony. However, in my research workshops, discussed in the following section of this chapter, I noticed that actors don't approach their text character with clear glasses. Rather, they appear to read the character through themselves, intuitively foregrounding in the character that which they can embody or connect with instinctively. In this way, they automatically blend themselves with the character, 'hearing' the character's speech in their own voice and intonation. As such, no script analysis is neutral, and any implicit bias that the actor holds unconsciously, will unavoidably influence their portrayal. This methodology for identifying implicit bias in the actor-character's behaviour will support the rehearsal process, allowing actors and directors to identify and challenge implicit bias as it appears in the text or through unconscious performance choices.

An Actor's Process: Step Two

In Rehearsal: Making Nonverbal Tactical Choices

During the rehearsal process, an actor develops their character's nonverbal repertoire under the supervision of the director. Bert O. States divided the qualities of the

dramatis persona into Personality (discussed in chapter one), Character, and Identity. Character refers to the choices the *dramatis persona* makes in the narrative, and the behaviour of the *dramatis persona* when confronted with the plot (1985: 88-101). In *Embodied Acting*, Rick Kemp similarly categorises a character's actions into narrative action (choices determined by the plot) and behavioural action (which is determined by the actor's interpretation of the character) (Kemp, 2012: 131). Behavioural action is communicated through nonverbal choices, and Kemp notes that, "the larger the actor's repertoire of behavioural actions is, the greater the range of personality he or she can play" (Kemp, 2012: 131-2). In this way, more nuanced and well-rounded characters might be created through the adoption of a wider nonverbal vocabulary. Behavioural actions can better be understood in this chapter as nonverbal tactics.

I am using the term tactics, not actions, to allow for a broader accommodation of nonverbal behaviours. For example, in the productions analysed below, both Walter-Brutus and Waldmann-Brutus share the objective to win the populous to their cause in the oration scene, and their shared action might be 'to persuade'. However, there is a particularly stark difference in the nonverbal tactic choices of Walter-Brutus and Waldmann-Brutus. This results in very emotive delivery and behaviour from Walter-Brutus, whereas Waldmann-Brutus emphasised rationality and utilises status based behaviours, to enact 'persuasion'. To avoid confusion, I refer to 'persuade' as their shared *action* in the scene, and I describe their nonverbal choices as *tactics*. Walter-Brutus then portrays relational tactics and Waldmann-Brutus, transactional ones. In order to identify the operation of implicit bias within these choices one must determine whether their nonverbal vocabulary is limiting their performance to a gendered depiction of leadership.

Where the actor's tactic choices align gender with leadership style, such that male leaders embody transactional tactics and female ones relational tactics exclusively, this may be understood to reinforce implicit biases. As discussed in the Introduction, our gender bias influences us into expecting a man to lead transactionally (focusing on reward and hierarchy) and a woman, relationally (focusing on inspiration and trust-building). Observing this represented by the actors will only serve to reinforce these bias associations.

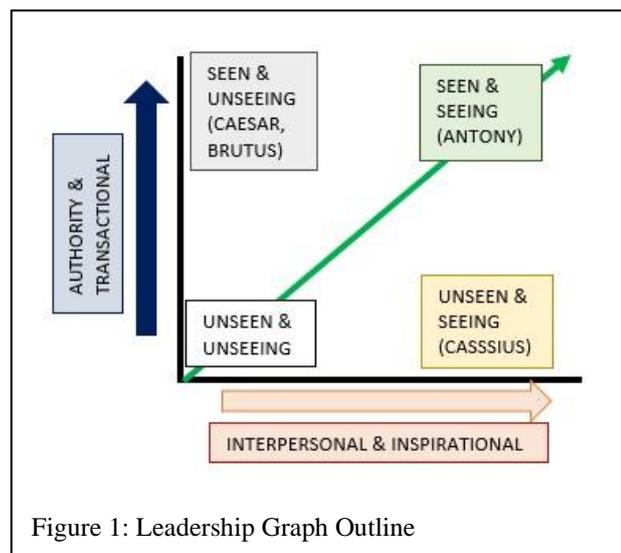
Compounding gender and tactic choices also limits the range of nonverbal behaviours at the actor's disposal, resulting in a narrower character depiction. Although nonverbal communication is culturally, socially, situationally, and historically, specific, decoding systems have been devised (Wood 1994: 158 – 179) (Scales 2011: 39). These subdivide nonverbal communication into categories for analysis, such as eye movement or gesture. Further information on decoding systems and an example of performance analysis using these systems can be found in Appendix D. The division of communication styles into genders is paralleled by the gendering of leadership styles, as both rely on dominant myths about gender. However, as these myths are culturally specific, this method should be understood as applying to contemporary Western, specifically Anglo-American, conceptions of gender, and would need to be revised for actors working in cultures with different gender ideologies. Nonverbal tactics which embody relational leadership styles would involve feminine-typed communication tools, such as open gestures which are not status oriented, emotive verbal qualities (paralanguage) and facial expressions, and interpersonal use of space to build connection. In contrast, nonverbal tactics which embody transactional leadership styles and masculine-typed communication, would include: status oriented posture and use of gesture, eye contact and use of space which regulates the interaction and controls access

or enacts dominance, as well as an intellectual (rather than emotive) vocal delivery style. Communication styles should be situation dependent and yet actors can fall into a trap of adopting tools exclusively from one style, as is demonstrated in the case studies discussed in the Performance Analysis section below. Anecdotal report from my workshop practice (discussed below) supports this. It further suggests that deliberately performing a gender other than the actor's further complicates the adoption of these tools as actors are drawing from stereotypes first and character or situation second. A method of identifying stereotype associations in performance choices will help actors and directors to limit the dissemination of implicit bias and widen the actor-character's nonverbal repertoire, resulting in more nuanced character portrayal.

The Practical Research Workshops: Actors

In these workshops I approached leadership styles through nonverbal behaviour, giving the actors the prompts: imagine you want to be unseen by the other participants in the room, and you don't wish to see them; then: unseen but seeing others; seen by others but not noticing them; and finally being both seen and seeing them. As

demonstrated by the leadership graph (Figure 1, right), these prompts correspond with leadership styles as I've identified them, where being neither seen nor seeing means you are not employing any leadership tactics, and being both seen and seeing implies an



androgynous style which would incorporate tactics from both Transactional and Interpersonal (Relational) leadership.

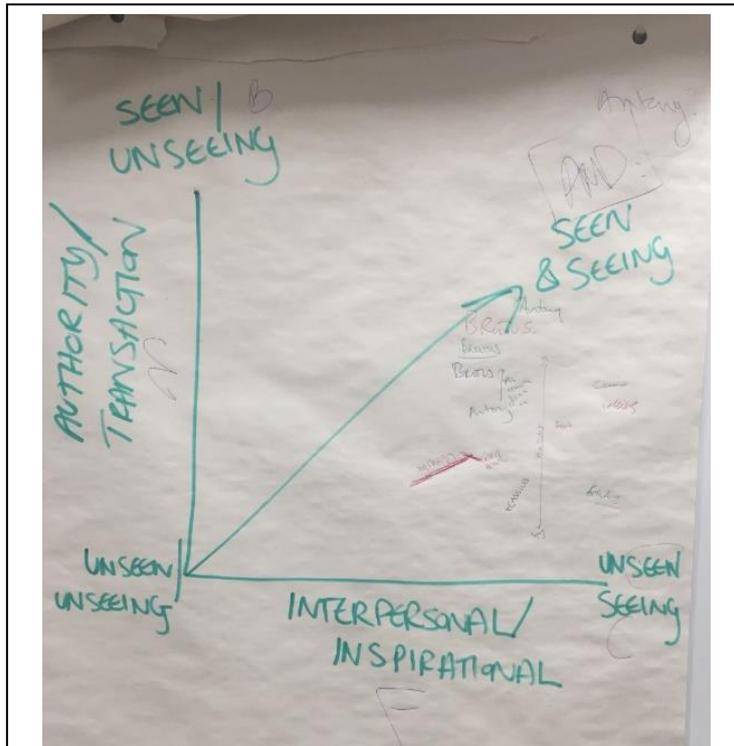


Figure 2: Group One Character Graph

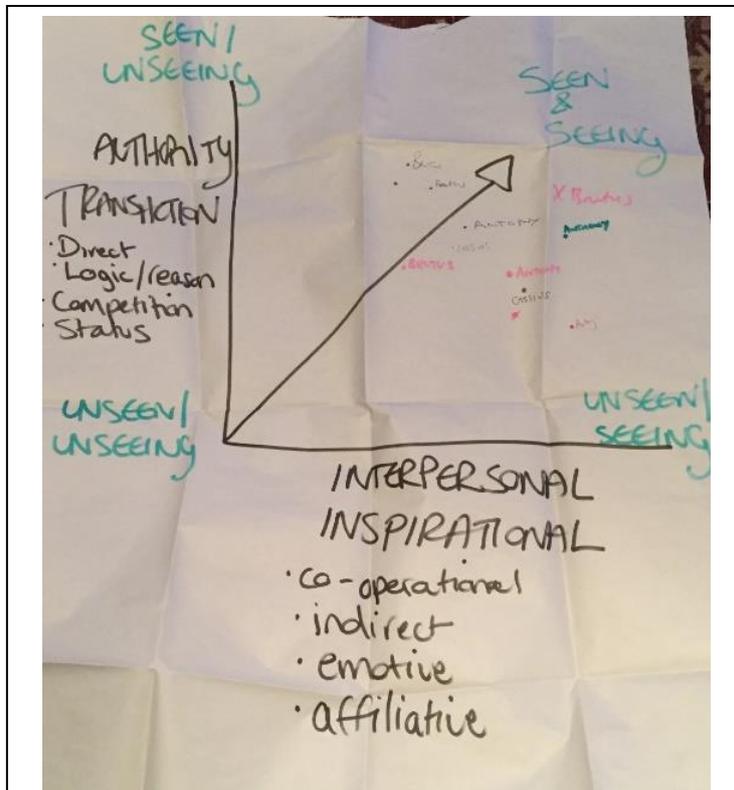


Figure 3: Group Two Character Graph

This embodied analogy worked well as a means of intuiting leadership styles without subjecting participants to a lecture on leadership, it also directed them to discover their character's style through performance tools, which is analogous to a rehearsal process. I gave each of the participants a monologue from one of the scenes I was analysing and then asked them to place their character on the line graph, indicating where they perceived their character's leadership style to fall. Their answers can be seen in the two images below. Although my textual analysis (Step One) had revealed that Brutus' style is Transactional, Cassius' and Antony's Interpersonal (Relational), I felt that Antony's funeral oration necessarily involved status in performance, as he is noble and was Caesar's trusted advisor, therefore his position when compared with the plebeians automatically contains authority over them. As such, in this exercise, I positioned Antony as androgynous in style. The participants were more reticent to land fully in one style (as can be seen by their markings in Figures 2 and 3 p116). I noticed that in group one (Figure 2) the Antonies drew a line indicating how Antony's authority increases during the oration; an astute insight which I had overlooked. Additionally, I speculated that the distribution of characters as plotted on the graphs, with some Antonys and Cassiuses plotted holding more authority than some Brutuses (see figures 2 and 3), was in part owing to the actors working with monologues. It is challenging to theorise how one's authority relates to that of another character when working alone. Primarily, however, I wondered if this was because of the way a character is co-created by blending the actor and text.

Although initially surprised by the graphs, on reflection, where the actors placed their character's leadership style illustrates the disjunction between text and performance, and one I should have anticipated: the actors were responding based on their personal 'blend'. In group one, I was particularly surprised by the placing of

Brutus by those actors, one participant placing Brutus very low in authority and high in interpersonal leadership (Figure 2). Group two's graph is slightly closer to my textual analysis work but still nowhere near what I had deduced. In *Building Character* Amy Cook describes the process of casting whereby the 'ideal' actor-character blend is found for each production. I previously outlined this blend as being created when the audience merge the concept of the textual character with the physical embodiment of that character by a particular actor. I had not considered that as actors, we too build a blend when creating a character, which is based on the intuitive merging of ourselves with the text-character. As such, the participants in my workshops were not responding based on the text alone, but on each actor's personal character-blend. This was then embodied in performance as the actors drew from tactics they were more confident and comfortable playing, such that when I instructed them to reach toward the 'opposite' style, they struggled not to reach toward stereotype, especially when also performing a gender identity other than their own.

My actor workshops also revealed an unconscious interconnectedness between gender performativity and tactics. In workshop one we took time to explore in detail the way nonverbal choices are stereotypically gendered. We agreed that "submissive" choices were linked with femininity, and "assertive" with masculinity (although that terminology is mine). For example, observations of how, when performing femininity, actors chose "imploring" gestures, were less likely to hold eye contact as it felt "confrontational", and used more closed or "protective" gesturing, and both groups linked femininity with manipulation. Similarly, performing masculinity involved more expansive gesturing, it was linked to confidence and actors were "more empowered to slow down" (vocally), they felt more rooted and "grounded". Further, in group two it was observed that masculine-typed performance involved more "straight line

gesturing”, with “more precision”, whereas femininity was more indirect and fluid in performance. This supported my assumptions and reading on gender in performance, and links to the gendering of nonverbal tactics. Observations I hadn’t anticipated included one from the first group that feminine-typed power is conveyed through sexualising performance choices, and further that “Fem” can be empowering for men as drag queens embody this female sexual power (activating the Seductress trope, discussed in the following section). In addition to this, group two observed a connection between the feminine-typed and child-like performance choices, possibly activating the “pet” trope (also discussed below). A group one participant felt that he connected the performance of femininity, and feminine-typed tactics, with anxiety, and of masculinity with strength and calm. Furthermore, what arose from the actor workshops was the struggle to assimilate tactics strongly associated with the ‘opposite’ gender to the one they were playing as they felt this undermined the gender performance. This illustrates the powerful connection between implicit gender bias and communication choices.

The Audience Workshops

Both actors and audience members commented on the way performing gender interfered with performing and reading *intention* (objective), which resulted in limited access to character, and a lessening of empathetic engagement. Prior to the session, away from the audience, I had asked the actors to emphasise their character’s leadership style as much as possible in their nonverbal choices, outlining that I wanted the Brutuses to embody a Transactional style, Cassiuses an Interpersonal one, and Antonies an ‘Androgynous’ hybrid. I then ‘challenged’ the audience to direct the actors in such a

way that we undermined gender and leadership stereotypes. I had imagined this would likely mean a ‘female’ Brutus with a ‘male’ Cassius, for example, reversing the gendered leadership connection through casting. However, during the audience workshops, the feedback was that characters constructed using an ‘androgynous’ combination of tools, by actors not intentionally playing away from their own gender, made for the most nuanced and persuasive leaders. It was felt that purely transactional tools produced dictatorial leaders, and purely relational ones, leaders who lacked authority. That link is also apparent in my analysis of the Donmar production in the following section.

The FPDA methodology, when applied to tactic choices in performance, demonstrates the pitfalls of gendering leadership in this way. It also speaks to the link Kemp identifies between a wide range of nonverbal behaviours and a more nuanced portrayal of personality (Kemp, 2012: 131-2), which implies a more realistic, less stereotyped, representation of character. This illustrates that the text itself (the words we speak) is of less significance in building character than the nonverbal behaviour of the actor-characters within the situation of the play. There is no need to mirror the textual tactics, but rather incorporating a wider repertoire of nonverbal tactics allows for the character to be presented as well-rounded, and this is instinctively understood by the audience as well.

One way to direct actors to intuit leadership tactics is through the metaphor of seeing – to what extent does your character wish to be ‘seen’ in this interaction (how much authority could they be holding), and how valuable is it for them to ‘see’ the other character (how can they build or reject connection with this character). This technique is analogous with leadership styles but allows for actors to use nonverbal tools they will be familiar with, rather than expecting them to research leadership and communication

themselves. In this way, a director could encourage actors to employ more varied tactics to win their objective, thereby subverting implicit bias which might have been embedded through a more limited repertoire of nonverbal behaviours. However, actors may also need to overcome their implicit bias regarding gender and communication which could limit their range of tactics to those they deem appropriate for the gender they are embodying.

The Reflexive Approach

Gender communication stereotypes are not based on gender but on social constructions, and as such the way in which the production utilises these communication tools to demonstrate the actor-characters' leadership styles will illustrate the way implicit bias is operating in this staging. In the rehearsal, actors and directors should consider whether gender difference is being emphasised and communication and leadership styles are presented as monolithic and determined by gender, or whether these tools are employed interchangeably by the actor-characters, and are determined by context and not by gender. In rehearsal, the methodology notes whether leaders are represented in stereotyped ways (with gender determining leadership style), or if leadership styles are offered in nuanced, multifaceted terms, and asks if the leaders are presented as fitting simplistic categories, such as villain, victim, or hero, or fall into one of the leadership role traps.

Rosabeth Moss Kanter, one of the first scholars to look at how stereotype threat is used against women in the workplace, theorises that there are four role traps for women which operate as pervasive stereotypes and constrain women's ability to progress in an organisation or to lead effectively (Baxter 2018: 24-25). These role traps are the most

common way implicit bias regarding women in leadership is communicated. Role traps, also called archetype characters or tropes in film theory, are particularly pervasive in storytelling practice. Actors and directors should ask whether these are embodied in or activated by the actor-character blends as an initial step. I expand on this in the website toolkit, but focus here on Kanter's role trap categories, which are:

The Iron Maiden or Battle-Axe: This stereotype is the most 'masculine-typed' of the role traps, she is seen as adopting aggressive communication styles and might be described "as 'scary', 'tough', 'mean', 'hard', 'bullying', 'calculating' and perhaps 'bitchy'" (Baxter 2018: 26).

The Seductress: The seductress uses her sexual appeal to advance her position in the organisation, as a result she will likely be perceived as a threat to women and men. Her power is contingent on her sexual appeal – bestowing the most significant power on heterosexual men. Additionally, she may be characterised as a witch or enchantress to add a sinister side to her flirtations (Baxter 2018: 29).

The Mother or School Marm: This role is seen as sexless - the Mother is a provider of support and nurturing. Her power is therefore limited both because of her tendency to treat junior and senior staff as children, and because she is not being recognised for her leadership abilities, but for her emotional support (Baxter 2018: 29).

The Pet: Although least likely to be applied to leaders today, it may still prove useful for production analysis. The Pet is girlish and dependent on a senior male figure. Unlike the seductress, this archetype is perceived as naïve and innocent. She has little or no power as she is seen as child-like and incapable of acting decisively (Baxter 2018: 31).

Baxter then includes one more role trap, that of the Queen Bee. This is based on the 'queen bee syndrome' identified by Staines, Jayaratne and Travis in 1973, and alluded to by Kanter. The queen bee syndrome refers to a women-against-women theory which proposes that women in senior positions, or positions of authority, are more critical of junior colleagues who are female than male (Baxter 2018: 32). Kanter's theory displaces the queen bee hypothesis, but Baxter identified this stereotype in the news media she was analysing and shows that it is still prevalent today (Baxter 2018: 32). The Queen Bee may combine aspects of the Iron Maiden and the Seductress, she cultivates 'fan-clubs' comprised of senior men and male colleagues who are in awe of her, and makes clear that women must progress through equal competition with men, rather than through any kinds of affirmative action (positive gender discrimination) (Baxter 2018: 32).

Once any stereotypes have been identified in operation through the actor-character blends, including simplistic villain/hero dichotomies, a reflexive rehearsal will then:

1. Identify whether the **performance of leadership is binary** by exploring if character attributes are delineated by gender stereotyping (are women presented as relational leaders, and male characters as transactional leaders).
2. Ask whether **feminist issues facing women leaders** are positioned as resulting from cultural or societal discourses, or belonging only to women.
3. Determine whether the woman leader is given a voice.
4. Ask whether there is a diversity of viewpoints being offered on the female leader.

When analysing a *gender-neutral* production, in this study the Bridge production, I have included two additional questions to consider:

1) Does the apparent ‘gender-neutrality’ **erase or silence** “issues that continue to cause prejudice and discrimination” in gender and leadership?

(Baxter, 2018: 91)

2) Does the seeming erasure of gender ideologies support the **myth of meritocracy** in leadership? (Baxter, 2018, 55-6)

I approach the performance analysis below as a director might view actors’ choices in rehearsal, identifying the operation of implicit bias as proposed in this section.

An Actor’s Process: Step Three

‘Performance’

Using the RSC, Donmar, and Bridge Theatre productions of *Julius Caesar* as case studies, in this section I demonstrate how an actor or director might evaluate performance choices to uncover the operation of unconscious bias within them. Although I am analysing performance choices in productions which have already opened, this method for investigating implicit bias would remain the same if utilised in rehearsals. Applying this methodology as early as possible in the rehearsal process would allow for stereotype choices to be identified and avoided, while building multifaceted characters in their place. As such, it is most effective if used in rehearsal, but can also be applied by audiences and critics to evaluate the operation of implicit bias when watching a production, as I do here. In addition to the methodology outlined above, I consider which gender communication ideology the individual productions appear to have adopted. In combination with the reflexive methodology this allows for wider connotations to be inferred regarding gender and leadership as implicitly projected by the interplay of nonverbal choices with the narrative. It also illustrates that

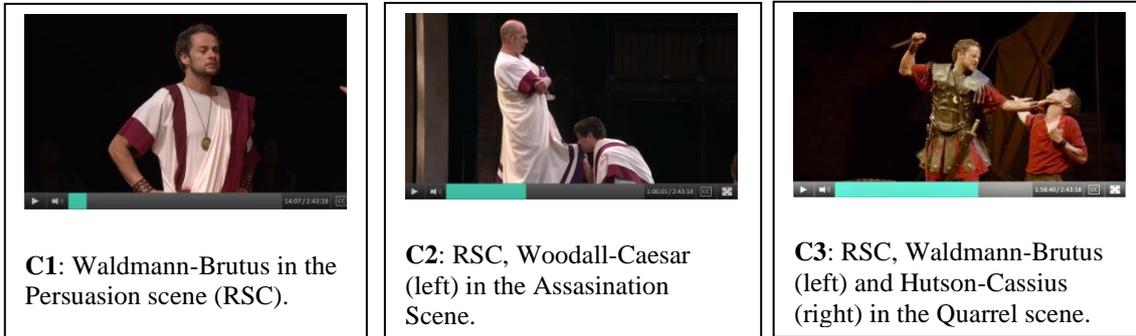
an actor's nonverbal choices are not made in isolation, but are responsive to those of their scene partner in combination with wider production choices made by the director. In order for implicit bias to be challenged, consideration of this interplay is essential.

In Performance: The RSC production

Although all the leaders in the RSC production are played by actors the audience would view as cisgender men, which activates the implicit bias of leadership as male (discussed in chapter one), their performance choices align most closely with the playtext and as such offer examples of both transactional and relational leadership regardless of gender. In this section I will be analysing the performance choices of the four cast members identified in chapter one in four iconic leadership scenes, which can be viewed here: <https://www.digitaltheatreplus.com/education/collections/rsc/julius-caesar>. The Persuasion Scene (I.ii; starting at 7min27), The Assassination Scene (III.i; 1hr5min45), The Funeral Orations Scene (III.ii; 1hr26min24), and The Quarrel Scene (IV, iii; 1hr52min28). The full performance analysis can be found in Appendix D.

Although both leadership styles are performed by the male actor-characters here, disjoining gender from leadership style, the individual actor-characters consistently embody a single leadership style each rather than adopting either style interchangeably according to context. This limits their characterisation and presents the actor-character blends as monotone leaders. When considered reflexively, it is also apparent that the relational leaders (Hutson-Cassius and Corrigan-Antony) are seen to draw their power from the transactional leaders (Waldmann-Brutus and Woodall-Caesar), indicating a

hierarchy in leadership styles, which positions the masculine-typed transactional form above the feminine-typed-relational style.



Analysing Waldmann-Brutus' nonverbal tactics demonstrated a strongly masculine-typed, transactional style. Waldmann-Brutus favours expansive but closed postures, (C1 and C3), which presents a bold and uncompromising figure. Both transactional leaders favour dominance-based tactics. Woodall-Caesar favours power-posturing which is bold but closed (C2). He additionally employs a cuttingly sharp diction, and a hard gaze. Both leaders exemplify direct, status-oriented nonverbal communication, and embody negative reinforcement strategies through implied nonverbal threats⁵². As such they offer a strongly transactional leadership style in performance, which contrasts with the relational leaders' nonverbal choices.

The two relational leaders, Hutson-Cassius and Corrigan-Antony, consistently adopt expressive, open gestures; are more emotive speakers; orient themselves toward their scene partners, giving the impression of transparency and a desire to connect; and tend toward indirect approaches⁵³. While their relational tactics are shown to be very

⁵² Waldmann-Brutus is also the only Brutus to appear to seriously consider using Hutson-Cassius' dagger against him, he raises it poised to strike before reconsidering (still C3, above).

⁵³ Hutson-Cassius in particular uses a tentative approach to Waldmann-Brutus in the persuasion scene; Billington (2017) notes that he has "never seen better expressed Cassius' initial wariness at broaching the idea of assassination". Corrigan-Antony's use of proxemics in his funeral oration highlights his relational leadership tactics as he moves among the plebeians with Woodall-Caesar's mantle, showing each knife-

effective, they are wedded to these nonverbal choices, rather than incorporating varied styles. Furthermore, both Hutson-Cassius and Corrigan-Antony are seen to draw their power from associations with transactional leaders, Waldmann-Brutus and Woodall-Caesar. This is apparent through the narrative, but also through their nonverbal choices, Hutson-Cassius consistently entreating Waldmann-Brutus, and Corrigan-Antony framing his oration with props drawn from Woodall-Caesar's body (the mantel and will), and entering carrying the body itself. This implicitly positions the relational style in contrast with the transactional one, and aligns it with specific characters. It further subordinates this style to transactional leadership by virtue of relational leadership appearing to draw validity from these transactional leaders, rather than from the relational tactics themselves. If a transactional style of leadership is positioned as more powerful than relational tools, it follows that the Dominance model of gender and communication is implicitly propagated by the performance choices.

In the Dominance model, feminine-typed communication tactics, although acknowledged as effective, are subordinate to masculine-typed ones as a result of the social order, which is patriarchal. Considering the patriarchal connotations of the Roman setting for this production, I would argue this model is being embodied implicitly by the actor-characters' behaviour. However, I will argue in chapter three, that this historical setting also goes some way to framing the production as a product of a different time and therefore this hierarchy of leadership styles might be critiqued by the audience, viewing the production from the perspective of the present. Similarly, although the narrative positions transactional leaders as more powerful than the relational ones, it also demonstrates the downfall of both of these leaders, arguably as a

tear to the individual plebeians, crouching beside them for sections, addressing individual plebeians, and then moving on.

result of their leadership style. This would further lead the audience to critically evaluate this style of leadership. Therefore although the Dominance model is embodied, it is also critiqued by this production.

In Performance: The Donmar production

Where the RSC, and playtext, offer examples of both styles of leadership in each faction, this production utilises nonverbal communication choices to divide the factions by leadership style. In this section I will be analysing the performance choices of the four cast members identified in chapter one in four iconic leadership scenes, which can be viewed here: <https://www.digitaltheatreplus.com/education/collections/donmar-warehouse/julius-caesar>. The Persuasion Scene (I.ii; starting at 5min10), The Assassination Scene (III.i; 46min14), The Funeral Oration Scene (III.ii; 59min15), and The Quarrel Scene (IV, iii; 1hr17min40).

In this production, leadership styles are linked with gender, and used to delineate factions, such that the conspirators use relational tactics while both Clune-Caesar and Anouka-Antony embody transactional leadership. Furthermore, tactic choices are drawn from a single communication style, rather than diversely chosen according to the situation. This positions the leadership styles in conflict, with the masculine-typed, transactional style, as triumphant. As such, masculinity is presented as dominant in this production, through the leadership style divisions, as well as the embodiment of masculinity in performance, and choice of prison setting which deliberately emphasises “violence and aggression” (Walter 2016: 159). Nonetheless, I would not suggest the Dominance Model best fits their communication style. This is primarily because of the presence of female bodies on stage, and within these roles. I therefore propose that this

production embodies a Difference Model of communication. This is made salient through a comparison of nonverbal tactics in the two factions.

Walter-Brutus is presented as having a predominantly feminine-typed communication style, and leads using relational tactics, despite Brutus' communication style being identified in the textual analysis as masculine-typed and transactional. This demonstrates that nonverbal behaviour is not determined by the text, and that it strongly influences meaning in performance. This alignment of leadership style with gender exemplifies the Difference Model of communication as the female actor is utilising feminine-typed nonverbal choices within the 'male' character blend, whose textual (verbal) communication style is masculine-typed, thereby highlighting the *difference* in gendered communication.

Walter-Brutus and Laird-Cassius' performance choices embody two myths of 'women's talk': that it is emotional and relational (through the use of paralanguage, proxemics, touch, and eye contact)⁵⁴. This relational style undermines Walter-Brutus' leadership in the Funeral Oration scene, where s/he emotively pleads with the crowd who largely ignore him/her (C4 right). This is in contradiction to Brutus' direct, status-oriented and logical dialogue in the playtext, and therefore another example of the expectation that a woman playing this part would draw on 'feminine-typed' communication tools. This style is also adopted by Laird-Cassius aligning the faction



along gender lines. It is particularly jarring, therefore, when Laird-Cassius adopts

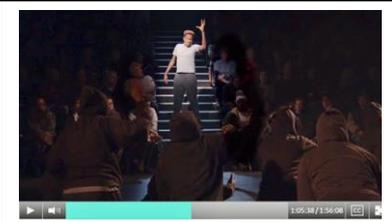
⁵⁴ For example, Walter-Brutus orients his/herself toward Laird-Cassius, is notably tactile with him/her, embracing in the Quarrel scene, and generously shares eye contact throughout. Although Walter-Brutus' diction is impeccable, s/he tends toward an emotive use of vowels in his/her paralanguage. See Appendix D for a more detailed analysis.

masculine-typed gestures, such as smacking his/her chest in the persuasion scene, or, in the same scene, adopting a ‘mock’ feminine-typed vocal register and posture for the delivery of ‘Help me, Cassius, or I sink!’ (I.ii.111). This serves to remind the audience that although Cassius is being played by a woman, and in a ‘feminine-typed’ communication style (which is congruent with the text), the Laird-Cassius blend is being played *as a man*.

In contrast to the other two Caesars investigated here, Clune-Caesar offers the most feminine-typed communication style as well, however, the overall effect of his/her choices are still masculine-typed, and reaffirms Difference. Furthermore, his/her choices are indicative of the ‘iron-maiden’ role trap identified by Kanter (mentioned above). Also known as the ‘battle axe’, the iron maiden is the most masculinised of the role traps, and Baxter notes “she may be described as ‘just like a man’” (Baxter 2018: 26). Female leaders who are described using this trap will be constructed as having lost their femininity (their “caring and nurturing” side (Baxter 2018: 26)) and as such are presented as aggressive, cold, and sometimes cruel. These leaders would be feared but not liked. This is one side of the ‘double bind’ coined by Catalyst: “when women take charge, they are viewed as competent leaders – but disliked” (Catalyst 2018). Rather than presenting a Caesar who *may* become autocratic, as appears to be the case in the text, Clune-Caesar is presented as already a dictator through the associations the audience would hold about the black coat, as well as the use of Clune-Caesar masks, but also through the cold cruelty s/he displays, and the ways the other inmates/*Caesar* characters appear to fear him/her. The ways in which this production styles Clune-Caesar as an ‘iron maiden’ and ‘villain’ similarly creates a ‘women beware women’ discourse. This will be discussed further in chapter three, but is also activated by

Anouka-Antony when she adopts Clune-Caesar's coat and 'iron maiden'/dictatorial leadership style.

In Anouka-Antony, perhaps even more starkly, we see the embodiment of the transactional leadership style being presented in a negative light, as this faction represents the 'villains' in this production. The masculine-typed use of communication tools such as eye contact and gesture strongly portray Anouka-



C5: Anouka-Antony now controlling the crowd's reactions using hand gestures in his/her Oration (Donmar).

Antony as a Transactional leader, and further even, as another 'iron maiden' (C5). This is a surprising choice as Antony's communication and leadership style are particularly feminine-typed throughout. This implies a deliberate choice to construct the Anouka-Antony/Clune-Caesar faction as masculine-typed *and* as 'villains', thereby linking masculine-typed communication and leadership styles with 'villainy'. Although the hero/villain dichotomy is not uncommon in twenty-first century productions of *Julius Caesar*⁵⁵, here it is doubly problematic.

Firstly, because it emphasises the 'women beware women' discourse which will be discussed in the next chapter, and secondly because it suggests that women who adopt masculine-typed communication and leadership styles are 'unlikable'. This implicitly enforces gender binaries, and activates gender bias, by implying women should behave like women. This reading might be problematized by the way each of the characters is

⁵⁵ The positioning of Walter-Brutus as hero and Clune-Caesar as villain invokes a deliberate binary in the presentation of what is a nuanced text, but is indicative of twentieth century productions of *Julius Caesar*, starting with Orsen Welles' seminal New York production in 1937, entitled *Death of a Dictator*. A response to the rise of fascism in Germany and Italy, it examined the "catastrophic failure of the liberal, faced with the ruthless force of Fascism" (Daniell 2014: 111). Terry Hands' 1987 RSC production was one that followed this trend, writing about it in *The Guardian*, Billington then asked, "if Caesar is so nakedly Fascist, does it not detract from Brutus' moral qualms about his murder?" (quoted by Daniell, 2014: 112). This would appear to be a pertinent question regarding Lloyd's production choice as well.

performatively constructed as male, meaning that the ones that do contravene their gender prescriptions become the ‘heroes’, however the production is positioned as “all-female” and as such, I would argue, the audience are always invited to understand the performers to be women first. This reinforces one of the leadership stereotypes which Catalyst has identified as damaging for women leaders. Similarly, this dichotomy reduces the leaders’ identities to gender prescriptions rather than allowing for diverse representation.

Lloyd’s production reduces the complexities of the *Caesar* characters, erasing the seeming diversity apparent in casting practice. Although the prison roles are more complex and varied in their representation of gender, the leadership roles the inmates are ‘permitted’ to play in *Julius Caesar*, are specified as male through pronouns and performative choices. Similarly, although the cast offers a spectrum of “age, ethnicity, sexuality, class and education” (Baxter 2018: 92) through the inmates, these are undermined through the *Caesar* casting. Here the leaders’ identities are made uniform through the monolithic representation of masculinity in performance, as well as the four main characters’ clear and precise use of diction, which overrides their natural, varied dialects, minimising possible readings of class difference. As discussed in chapter one, through the performative construction of gender, relationships in *Caesar* are presented as heterosexual, despite the all-female casting. Age and ethnic variation are still present, however Walter-Brutus is not played as an ‘older’ Brutus, with Laird-Cassius’ still proclaiming s/he is the elder in the quarrel scene, although visibly untrue of the pairing. This would suggest the audience must suspend their disbelief here too. Finally, although two of the four leaders examined here are people of colour (Laird and Anouka), in both cases they are clearly secondary to, and draw their power from, the

two Caucasian leaders (Walter and Clune). This problematizes the diversity within the production as it upholds social divisions of power.

The Bridge production

A reflexive analysis of the leadership styles of the four actor-characters discussed in the Bridge production begins to model a gender multiple presentation of leadership. The leadership tactics utilised by each of the actor-character blends is examined through an analysis of the four key scenes: The Persuasion Scene (I.ii, 9min 55s), The Assassination Scene (III.i, 58min 22s), The Funeral Oration Scene (III.ii, 1hr 14min 26s), and The Quarrel Scene (IV, iii, 1hr 33min). The Bridge production is available to rent through the National Theatre At Home streaming service (<https://www.ntathome.com/products/julius-caesar>). This study demonstrates how the Whishaw-Brutus and Fairley-Cassius blends adopt different leadership styles according to context but that Calder-Caesar and Morrissey-Antony offer predominantly transactional and relational models of leadership respectively. In this way, gender is not seen as determinative of leadership styles, which are offered as more nuanced and multifaceted. Certain barriers to women in leadership are examined, but others are silenced, in part through the narrative.

Whishaw-Brutus's communication style vacillates between feminine-typed and masculine-typed, utilising nonverbal behavioural tactics irrespective of their gendered stereotype⁵⁶, thereby offering a nuanced characterisation. He might deploy competitive

⁵⁶ For example, his communication style involves indirect gestures, but a direct, intellectual vocal quality, which still allows for moments of emoting within this. His deployment of proximity and orientation is predominantly competitive, controlling access and enacting dominance, yet there are moments of open, relational interaction between Whishaw-Brutus and Fairley-Cassius, as well as with Morrissey-Antony, which undermines a fully competitive style.

tactics with Fairly-Cassius, but can also draw on co-operational ones, such as in his interaction with the musician and with Morrissey-Antony in the funeral oration scene. This situation-dependent adoption of tactics models an androgynous or gender-multiple leadership. This is also modelled by Fairley-Cassius to a certain extent.

Aligning with my textual analysis for Cassius, Fairley-Cassius predominantly uses a feminine-typed communication and leadership style but, again, there is sufficient variation within this to undermine a completely feminine-typed style. For example, while her tactics employ a predominantly relational style in the Persuasion scene (congruous with the text), she adopts a transactional one in the first half of the Quarrel scene. This suggests she does not shy away from status-oriented tools where appropriate, demonstrating gender-multiple leadership. Furthermore, her impotency as a conspirator unable to enact the plan in the way she deems most effective, because Whishaw-Brutus dominates the planning, illustrates the consequence of implicit bias: women are overlooked. Similarly, what others perceive to be her jealousy of Calder-Caesar, might better be interpreted as frustration at being consistently overlooked because of her sex. The narrative only allows Fairley-Cassius to be represented in her capacity as senator and general, however, her personal life is not explored. This erases a significant barrier, the work-home balance, presenting her only in her ambitions as senator. In this way, it cannot go far enough to offer a nuanced and layered picture of Fairley-Cassius, or the barriers facing women in leadership, although implicit gender bias is implied as one of them through her interactions with Whishaw-Brutus and Calder-Caesar in particular.

Calder-Caesar is the epitome of a “decisive, [and] assertive” leader (Catalyst, 2018). Although he is presented as somewhat frail and therefore not *physically* “strong”, his use of tone and volume emphasise authority, as do his gestures and proxemics, giving

him a masculine-typed leadership and communication style. His mistrust of Fairley-Cassius, and his desire to have “*men* about [him]” (I.ii.192, my italics indicating Calder-Caesar’s emphasis), also illustrate his overt “male chauvinism” (Cavendish, 2018). This blend implies a connection between autocratic leadership and prejudice against women, while Calder-Caesar’s age potentially suggests these views to be archaic now. Nonetheless, the link forged is problematic if envisioning a gender-multiple future. I would therefore suggest that, considered reflexively, the interaction between leadership style and other performance choices regarding this blend problematizes this production’s position as representational of gender-multiple leadership.

Gender stereotyping is undermined in the Morrissey-Antony blend to some extent, through the combination of a strongly masculine-typed character blend (discussed in chapter one) with a strongly feminine-typed communication and leadership style. This is embodied by Morrissey-Antony through proxemics, gesture, and vocal quality. In particular, his interpersonal tactics with the audience-crowd in the Funeral Oration serve to construct Morrissey-Antony as a feminine-typed leader. Considering the narrative thrust of the production places Morrissey-Antony as victor, this may imply that the future of leadership is gendered in this way: a strongly masculine-typed leader who adopts a feminine-typed style. This is problematic because, while women are condemned for leading from either a masculine-typed or a feminine-typed style (the Double Bind identified by Catalyst, 2018), men, here, are rewarded for crossing their perceived gender lines and leading from a feminine-typed style. Nonetheless, the performance of strongly relational leadership from a strongly masculine-typed blend does disrupt the operation of implicit bias in leadership styles.

The casting and performance choices in the Bridge production would exemplify a Discourse approach to communication as they do not assume gender is determinative of

communication or leadership style, and allow performance, and performative, choices to construct identity. Incorporating emotive and interpersonal communication tactics into his strongly masculine-typed blend, Morrissey-Antony subverts gendered assumptions that a cisgender man will adopt direct and competitive communication and leadership styles. Whishaw-Brutus offers a gender-fluid performative construction of a masculine-typed character, allowing himself to incorporate indirect and emotive tactics into a largely masculine-typed communication style. This has the effect of a character in continuous fluctuation, preventing a definitive reading of Whishaw-Brutus' gender expression. He also adopts communication and leadership styles according to context: a supremely gender-multiple presentation. Fairley-Cassius offers an androgynous characterisation, and utilises communication tools and leadership choices pertinent to the situation, although she shows a slight preference for relational tactics. As her casting highlights her 'female-ness' to the audience, by virtue of the character traditionally being played by a cisgender man, I would suggest her performance choices could go even further toward disrupting the essentialist link between women and feminine-typed communication styles. Nonetheless, she does incorporate direct and authoritative (dominating) behaviours into her blend when they prove useful. This does exemplify the discourse approach to communication: choices are situationally driven, not determined by gender identity. Calder-Caesar interrupts this trend, however, by offering a masculine-typed performance of a masculine-typed character, implicitly embedding a link between masculinity and masculine-typed communication and leadership styles. Therefore, although the Bridge production does model a discourse approach to gender and communication, it could go further to disrupt gender stereotyping through both casting and performance choices, for example by casting a

female Caesar and/or through more masculine-typed communication choices from Fairley-Cassius.

Although on an individual level the discourse model of communication, embodied by these gender-swapped casting and performance choices, would appear to support gender-multiple leadership, when considered across the narrative there is a potential that barriers to gender-multiple leadership will be erased. This is apparent in the limiting of Fairley-Cassius, by the narrative, to her professional life, and the lack of scrutiny of the Morrissey-Antony blend's success using a combination of masculine-typed leader with feminine-typed leadership style. However, this casting style does allow for a female leader, Fairley-Cassius, as a token offering to mediate stereotype threat. Furthermore, barriers to her advancement are explored through the implicit sexism of Whishaw-Brutus and the overt chauvinism of Calder-Caesar. Whishaw-Brutus' (potentially undeserved) promotion to leader of the conspirators, despite Fairley-Cassius' organisation of the conspiracy, and apparent competence as leader, offers an exploration of the way implicit bias undermines truly meritocratic principals. This production could go further to explore the barriers to gender-multiple leadership, however, gender-swapped casting as a tool does offer an opportunity to explore these issues in the presentation of a classic text, as long as care is taken in the casting and performance choices not to erase gender biases through apparent 'gender-neutrality'.

Advice to the Actor

A conscious actor actively disrupts gender bias proliferation through counter-stereotype choices. This applies to both the performance of a gender expression (discussed in chapter one) and that of gendered behaviour (tactics). I don't recommend

accomplishing this by performatively constructing a gender expression not authentically your own because, as I argue in chapter one, this presentation is largely drawn from stereotype association. However, this is not a dogmatic doctrine – so long as the actor is not inciting stereotyping through their performative choices, there is nothing inherently wrong with performing a gender expression not your own, especially if this is subtle. In the website toolkit I offer cisgender examples of nonbinary gender expression: women with short hair, no makeup, or who take up space; men who wear eyeliner, paint their nails, or use delicate gesturing. This is a deliberate choice to destabilise the binary boxes and automatic association between gender expression and identity. I also offer examples of gender-diverse characters and actors, because, as noted in the website toolkit, it is no longer considered appropriate for a cisgender actor to perform a different gender *identity*.

Transgender and gender-diverse identifying characters should ideally be cast with trans- and gender-diverse identifying actors. As with the cross-dressed Donmar production, cisgender actors playing a different gender identity as opposed to expression, are more likely to draw from stereotype associations to reach the ‘opposite’ gender (such as Benedict Cumberbatch was accused of doing when playing All in *Zoolander 2*). This is a larger debate, however, involving both script creation (transgender characters frequently envisioned by cisgender writers) as well as systemic barriers transgender performers face in the industry limiting their access to cisgender and transgender roles, which takes this outside the scope of this thesis.

Chapter Two focuses on gendered behaviour and the website toolkit and Chapter Five offer strategies to support conscious performance choices within this mode. In them I note five core tactic positions, as: avoidant, accommodating, collaborative, competitive, and compromising. Competitive tactics are stereotyped as masculine,

accommodating ones as feminine. The more often you are able to draw from both, and incorporate the other three, the more varied your nonverbal repertoire will become.

Furthermore, counter-intuitive choices can prove invaluable in disrupting stereotype associations. For example, if the text dialogue offers a strongly emotive persuasive argument, delivering this in a logical, largely unemotional manner will feel counter-intuitive to the audience and will develop a multi-layered representation of character. Look for opportunities to misalign, to subvert, and to disrupt normative narratives in this way – particularly when gender roles are being upheld. Regardless of *who* your character is (their identity, discussed in chapter one), *how* they behave can reinforce or undermine gender bias narratives. The easiest way to do this, is to broaden your nonverbal repertoire by playing counter-textual tactics and persuasion styles. This may feel disconcerting, though, as it can appear to contradict mainstream training practices.

As discussed above, current training practice too often re-inscribes social norms under the guise of ‘truthful’ acting (Peck, 2021) (Wiles, 2010) (Malague, 2012) (Alexandrowics, 2020). In her seminal study, *An Actress Prepares*, Rosemary Malague analyses the female condition and position in North American training practice. In particular, Malague considers how Method acting asks that the actor align themselves with the character and search for self-revelations from within this alignment. Malague questions the implicit damage this must do to female identifying performers regularly asked to align themselves with disempowered, often demeaning roles that re-inscribe gender norms (Malague, 2012). Furthermore, citing Judith Butler’s theory of performativity, Malague argues that these forced alignments, repeated and reinforced through countless rehearsals of different gender-specific roles, performatively embed traditional gender role prescriptions as standards for believability. Thus, only gender-

conforming performances might be considered ‘truthful’ behaviour and therefore ‘good’ acting (Malague, 2012).

However, Malague also notes that Stanislavski-based training can be applied beyond realism and that it is therefore the textual choices and casting styles which re-inscribe these roles as much as training methods (Malague, 2012). Recent critiques of actor training practice have similarly focused on the role of casting and scene selection in upholding damaging social norms through training (Wiles, 2010) (Malague, 2012) (Alexandrowics, 2020) (Cutler, 2010). Like Lisa Peck, “rather than seeing training as re-inscribing oppressive norms, I’m interested in its ability to transform culture” (2021: 10). With this method as a starting point, training might more confidently engage with realist texts critically – and counter-intuitively – empowering their students to subvert gender norms even while performing in traditionally gendered roles. Even so, uncoupling the implicit association of gender-conforming performances with ‘truthful’ acting will require considerable, long term, collective effort. Pedagogy will also need to be interrogated in order to actively disentangle this association. How this might be actioned is a much larger project, outside the scope of this thesis, but individual actors, directors, and teachers, might find these prompts useful as they begin that journey.

Through this analysis I have demonstrated that the playtext does not determine a character’s communication and leadership style, but rather these result from the behavioural choices of the actor-character blend. As such, an actor might make choices, regardless of script, which incorporate relational and transactional tactics according to context. This variability offers a more well-rounded depiction of character, as well as representing gender-multiple leadership and challenging implicit bias. To do so, a wide

repertoire of nonverbal behaviours (tactics) is needed. Pitfalls regarding leadership role traps and performance choices were highlighted, alongside the problems inherent in reducing leaders to simplistic categories such as hero or villain. An actor's choices do not operate in isolation, but co-mingle with those of the other actors. A comparison of tactics with communication theory illuminated patterns across productions which revealed how gender ideologies were operating through the interaction of these performance choices with one another and with the narrative. The following chapter widens this investigation even further to identify how gender discourses are embedded into a production and transmitted subliminally to audiences. It offers audiences a template which supports a critical awareness of how implicit bias operates through these production discourses.

Chapter Three

Conscious Spectating

I have always found the theatre to be a magical space. My very first theatre experience was seeing a ballet of *Romeo and Juliet* with my mum. I was entranced and moved by the physical storytelling, and awed by the ornate and elegant theatre. My first London theatre outing was at the age of fourteen. On holiday from South Africa, my parents sent my sister and I to see *The Phantom of the Opera*. It was snowing in London's West End that day, so you might say I was primed for magic. I can still feel the tingle of wonder I felt as mist filled the stage, spilling into the stalls where we sat, and a small gondola glided onto stage. When, twenty years later, I stepped onto a West End stage myself, the audience before me, stage lights flushing my face with warmth, that feeling of wonder was only enhanced. There is a palpable connection between actor and audience in the theatre. Together we experience a unique moment of live storytelling. Although it will be repeated tomorrow, today's journey can never be replicated, it is ours alone to share.

An audience member's journey usually begins when they encounter marketing for a production which sparks their interest. It is then influenced by numerous factors, ticket prices, their knowledge of the theatre organisation and actors involved, as well as their experience on the day, for example. Had I seen *Phantom* as an adult in a small fringe theatre above a pub, wine in hand, my experience would have been quite different to that of a starry-eyed fourteen year old with snowflakes in her hair. Each of these aspects which collectively produce an audience's experience of the production, contain implicit power discourses. An ornate opera house holds more authority than a pub

theatre, ticket prices similarly reflect this imbalance in primacy of performance, and further situate audiences according to their individual spending power as well.

Marketing actively constructs the audience demographic and the production itself contains and produces implicit bias discourses.

This chapter offers audience members and directors a template for critically viewing productions in a way that foregrounds the implicit associations and connections between casting and performance choices, within the wider production choices. To do so, discourses are identified within the production and the way in which implicit bias operates through them is examined by illuminating the major and subtler shifts in power as presented on stage. Discourses “are ideological; they are systematic relationships between knowledge and power that affect the way people speak, interact, view and represent the world” (Baxter, 2018: 9).

This chapter is structured as an audience member might encounter a production: through the theatre organisation, through marketing, and finally on stage, but incorporates the director’s journey as well. The three productions being examined by this thesis were all produced by major theatrical organisations in the UK, namely: the Royal Shakespeare Company, the Donmar Warehouse, and the Bridge Theatre. Considering the gender-power dynamics within theatrical organisations offers potential directors and audiences a method for being more strategic in offering their support to these organisations, which in turn, puts pressure on organisations to confront the role of implicit bias in their power structures. Implicit bias affects our unconscious decision making, which means we are unaware of having this bias and of it influencing our actions. Storytelling which reinforces societal stereotyping compounds these biases unconsciously, which propagates further biased decision-making for all involved (both in the production teams and the audiences). It is therefore essential for audiences,

directors, and production teams, to become critically aware of the operation of implicit bias in the storytelling conveyed through casting, performance, and production choices, and through the gender discourses implicitly communicated.

“Audience response will almost always be divided” (Purcell, 2013: 152) by their expectations and previous experiences, as well as their personal preferences. I encountered each of these productions initially as a potential audience member, and experienced them live in performance, before ultimately examining them through filmed footage. I was drawn to the Donmar production because of its feminist Shakespeare marketing; the Bridge production because I enjoy Nicholas Hytner’s contemporary takes on Shakespeare and because I respect Ben Whishaw’s skill as a performer; and the RSC production because I wanted to include a traditional approach in this research project. My expectations in each case will have influenced my response to the productions, as will my previous experiences of the actors, theatre, or organisation. I discuss my experience as an audience member toward the end of this chapter. Any audience is both a group and an assembly of individuals, whose response is at once collective and uniquely personal to each member. However, implicit bias is overwhelmingly present to greater and lesser extents in all of us, and therefore, in this particular area, homogeneous responses can be inferred. In 2020, the United Nations published a Human Development Report on gender bias, which found that, in the 75 countries investigated, which together comprise 80% of the global population, “close to 90 percent of men and women hold some sort of bias against women” (UN HDR, 2020). These biases are unconscious, meaning we are unaware of holding them and of how they shape our decision making. Therefore, although we are drawn to and respond to a production as individuals, implicit bias is a common denominator between us, which

can be activated or subverted through the discourses we encounter on our journey to, and while at, the theatre.

“Audiences are literally as well as metaphorically ‘constructed’ by the process which brings them to the theatre: pricing, scheduling, advertising campaigns, marketing, theatre architecture, Front of House routines, and so forth” (Purcell, 2013: 148). These ‘paratextual framing’ devices, such as the literal hierarchy imposed on audiences by seating prices, also construct and convey discourses regarding power structures and identifying how these operate allows potential audiences to be more critically aware consumers, at each stage of their encounter with the production. Identifying the ideal spectator for a production, that is the type of spectator each production is pitched toward, based on the discourses produced by the ‘paratextual framing’ of the production, illuminates the unconscious agenda of each production with regard to gender and power, too. While an audience is always constituted of individuals who might be from widely disparate communities, backgrounds, and economic classes, identifying the ‘ideal spectator’s’ ideological stance regarding gender and leadership offers a lens through which we can foreground the discourses within the productions.

As each production is examined, and the gender-power discourses revealed, reflexively re-considering the discourses identified allows the critically aware spectator to uncover ways in which the explicit discourses might be challenged or subverted within the production, organisation, or marketing campaign implicitly. This is apparent when considering how a pro-feminist Shakespeare might undermine its own agenda, or how a seemingly patriarchal staging can be critiqued from the situated position of the presentist audience.⁵⁷ The reflexive aspect of this methodology is valuable for its

⁵⁷ ‘Presentism’ articulates how theatre is necessarily grounded in the present, regardless of the text or time period of the play’s setting. The creative team and audience can only approach the production from

insights into the visible discourses once they are identified, and through re-examining them reflexively, exposing the subliminal discourses, and the hidden relationship between gender and power which is communicated through these discourses. Directors will therefore also find this method very useful in rehearsal to ensure the implicit discourses do not undermine the ones being explicitly constructed. Audiences and directors who utilise the template outlined below will become more conscious of the way both explicit and implicit discourses are constructed, and how these discourses influence unconscious bias.

This template, or methodology, for identifying dominant and implicit discourses offers potential audience members and directors an opportunity to make more informed choices. Each organisation, marketing campaign (including interviews and reviews), and production, contains and communicates gendered discourses to the public. An example of a gendered discourse would be “strong women are suspect” and this would be drawn from the presentation of gender and leadership within the article, or in this case the organisation, production, and marketing. A reflexive approach considers which discourses are foregrounded and which suppressed, and aims to draw out the suppressed alternative discourses by analysing the way the audience is guided to respond to the production. However, not all discourses will be gendered, but might combine with gendered discourses to create alternate readings of the production, for example where discourses on race or class intersect with those of gender. Discourses reflect societal pressures regarding identity, such as ‘women are caregivers’. Discourse identification is also unavoidably “interpretative, provisional and partial” (Baxter, 2018: 10). Another researcher might uncover different discourses within the production which contest or

their embodied experience of the present time. Thus everything on stage is filtered through the present (Hartley 2013: 44).

compete with the ones I have identified. To identify the dominant discourses on gender and leadership, a potential audience member might ask of the organisation, marketing, reviews, or production:

- What is your overriding impression of the leader?
- What gives you this impression?
- What societal norms, common narratives, or “thematic understanding”

underpins the identity construction of the leader? (Baxter, 2018: 82)

A reflexive approach will then deconstruct the ‘text’ (information about the organisation, marketing campaign, or production), “looking for gaps, ambiguities and contradictions” within this presentation, in order to reconstruct a more nuanced alternative reading of the ‘text’ in question. I have adapted Baxter’s methodology for reappraising articles to this purpose as follows:

1. How does the leader shift “between subject positions of powerfulness and powerlessness” (Baxter 2018: 96).
 - Ask whether, when positioned powerfully, non-gendered characteristics are presented as behind this power.
 - Ask whether, when the leader is positioned powerlessly, their gender is an implied reason for this (such as overly emotional behaviour undermining women leaders’ competence).
2. Are alternative discourses apparent alongside, but suppressed by, the dominant ones, and if so, how do they disrupt the dominant discourse by revealing contradictions or complexity within it? Does this serve to empower or disempower the leaders?

3. Are there binaries within the discourses offered, or suppressed or silenced discourses, which can be overturned? If so, what does this reveal?

How are these discourses interrelated: what links them?

Applying these considerations to the gendered construction of the theatrical institutions, their marketing campaigns (including reviews of productions), and the productions themselves, demonstrates the operation of implicit bias as well as revealing how it is transmitted to audiences through these choices. In this way, potential audiences can become more critically aware of how their implicit bias is being manipulated. Equally, directors can reflexively consider their production choices in rehearsal to ensure the work is supporting their intended message implicitly and explicitly. Directors might also apply this method to organisations if they are in a position to accept or decline an opportunity to work in that theatre, to discern whether that theatre is likely to support the work they wish to produce.

Where to Go?

The Operation of Implicit Bias in Theatrical Organisations

Although an audience member's first encounter with an individual production would most likely be through marketing, the inception of the project would involve the director meeting with the organisation producing this production. As such, a critically aware director might utilise this methodology prior to meeting with a new organisation to determine whether the implicit discourses around that theatre support those the director wishes to engage with in their work. An audience member would also encounter the theatrical organisation's discourses within the production marketing prior

to booking. Therefore, it is valuable to potential audiences and directors to have a method for exposing the implicit bias operating within and through these organisations.

In this section I examine what audience members or directors might consciously (explicitly) associate each of the theatrical organisations with; the implicit discourses which are attached to an organisation's reputation; and those within the internal structure of the organisation itself. This should not be considered an investigation of institutional gender bias, nor a thorough analysis of the way an organisation manifests ideology and contributes to meaning-making at the theatre. Should this be of interest, a detailed analysis of how the conditions of performance influence the reception of meaning can be found in Ric Knowles' *Reading the Material Theatre* (2004). Rather, I utilise this brief, superficial analysis to parallel the detailed analysis of production discourses which follows illustrating where the two mirror one another. Although any connections drawn should be considered correlations rather than deterministic of causation, they do point to an area for further research.

The gender dynamics within the organisations (as much as this information is public), provides clues to audiences and directors regarding their commitment to gender parity, both on and off stage. Comparing the organisations with Gender Corporation Models, illustrates the way implicit gender biases within an organisation have potential influence over that organisation's leadership structures and creative output. When the productions are modelled as corporations in their discourse section below, this illumines how implicit bias within an organisation permeates into the productions produced there. Paratextual aspects of the theatre, such as pricing, scheduling, and theatrical architecture, also combine and solidify in the minds of potential audience members, creating unconscious narratives around the organisation which influence our impression of it. Reflexively re-considering these institutional narratives allows audiences and

directors to expose the operation of implicit bias within them, and to then use their consumer power to support organisations whose ethos explicitly and implicitly aligns with their own.

The RSC: Gender Ideology in Institutional Discourse

The RSC incorporates implicit discourses around authority, and traditionalism. Audiences encountering The Royal Shakespeare Company for the first time would automatically be aware of the discourses around authority in performance conveyed by the use of ‘Royal’ in the title, combined with ‘Shakespeare’, which implies an authority in performance of these texts specifically. This also implies there exists a hierarchy of Shakespeare performance with the RSC as paramount. Thus the name of this institution itself conveys status-oriented leadership in the field of Shakespeare performance by invoking a discourse of authority. ‘Royal’ and ‘Shakespeare’ in the title of the institution also invoke discourses of history and traditionalism.

In productions and within the company itself, gender power discourses imply a disinterest in equality. The Royal Shakespeare Company has never had a female artistic director (Pascal 2018). Greg Doran, the current artistic director, has stated that “it’s not appropriate to make gender balancing [in casting] a policy” (Doran quoted by Sutherland, 2018). In the year 2018-2019, the RSC reported a mean gender pay gap of 13.6%, below the national average of 17.1%, but nonetheless still significant (RSC Pay Gap report, 2018). Although the majority of lower, lower middle, and upper middle management positions are held by women, upper management positions still favour men (RSC Pay Gap report, 2018). The RSC website doesn’t give gender statistics for their acting companies, but a 2012 study conducted by *The Guardian* revealed only

38% of RSC performers identified as female (Freestone, 2012). Although the RSC's stated mission includes a commitment to "increasing gender representation" both on- and off-stage, it is not making a commitment to gender *parity*, and any steps toward increasing the representation of women at the RSC will be taken "without imposing hard and fast restrictions, and taking action on gender pay gaps" (RSC Equality statement, ND). I would therefore suggest that, of the prototypical models of gender and leadership in corporations, the RSC would best fit the Male Dominated Corporation Model.

This corporation type venerates male-gendered leaders, and masculine-typed leadership, and divides labour by sex, such that "males are the natural-born leaders and that women provide an excellent support and back-up service" (Baxter, 2010: 18). This reflects the structure of the RSC's organisational hierarchy as well as the discourses around status-oriented authority in performance conveyed by the institution's name. While acknowledging the artificiality of categorising corporation discourses into one of three prototypes, where real corporations will likely combine aspects of all three, Baxter nonetheless proposes that one discourse will tend to dominate in these instances. Similarly, Baxter does not claim a causal relationship between gendered discourses and the success of female leaders in a corporation, however, she does argue for a strong correlation between the two (Baxter, 2010: 16-17). Furthermore, this does not mean that any individual working for the RSC has a patriarchal view of gender or leadership, but that the subliminal ethos of the company, if considered based on this limited public information, appears to support and implicitly convey a Male Dominated discourse around leadership. This would be pertinent information for a potential director to consider prior to working with the RSC, particularly if that director identifies as a woman.

The platform through which audiences experience an RSC production is further laden with implicit discourses around authority in performance. The RSC is based in Stratford-Upon-Avon, which cements an unconscious discourse around the hierarchy of Shakespeare performance and conveys an additional authority over Shakespeare performance on the RSC as an organisation. However, audiences might encounter an RSC production at the Barbican in London, in one of the regional touring venues, or even online. Although I cannot find published reports on audience demographics for the RSC specifically, Purple Seven's 2012-14 study revealed 65% of UK theatre audiences identified as female. The RSC's audience also includes 1200 schools, and 500,000 children and young people (RSC, 2019). Tickets for RSC productions range from £10 to £65 in Stratford, and from £10 to £75 at the Barbican, touring venues may vary. If encountered through an educational institution, then further authority in performance is attached to the RSC through the implicit approval of the school, university, or college. The ticket prices are also indicative of majority middle class spectators, which further implicitly conveys a discourse of social elitism around the RSC as an organisation. These discourses of authority, status, and elitism, could be mitigated by targeted marketing campaigns and productions which subvert this narrative, however, as the Donmar did with their *Julius Caesar*.

The Donmar Warehouse: Gender Ideology in Institutional Discourse

The Donmar is a "tiny but high profile theatre in Covent Garden" (Higgins, 2018), which embodies discourses around elitism, but their *Julius Caesar* was housed at another venue, mitigating this to a certain extent. *Julius Caesar* was conceived of and produced under the artistic direction of Josie Rourke, but the Donmar was previously

run by Sam Mendes (1992-2002) and Michael Grandage (2002-2011). Competition for tickets in the 251 seat theatre is fierce, and apart from ‘day seats’ and specific offers, sell predominantly to Donmar Members. Membership to this exclusive theatre starts at £75/year (“Friend”), increasing to £12,000 (“Platinum Member”) (Donmar website N.D.). The cost of membership ensures the majority of seats on any given night will be occupied by an elite audience. These paratextual framing devices support discourses of exclusivity and elitism around the institution of the Donmar. A potential audience member would likely be aware of these discourses prior to booking, however, *Julius Caesar* was housed at a temporary venue in Kings Cross. Rourke described the structure as “basically a tent” (quoted by Dex, 2016), which was my impression of it as well (discussed in the final section of this chapter). The venue did lend itself to the prison setting of the productions, however. In this venue the Donmar also offered a quarter of their tickets free to under 25s, in a “young and free” scheme (Brown, 2016). Therefore, although the organisation of the Donmar carries discourses of elitism and exclusivity, the temporary venue for these productions would have subverted this, as would the “young and free” ticket scheme. As such, these particular productions, would have benefitted from an association with the status of the Donmar as an institution and from the more inclusive, young, class-less, ‘grass-roots’, discourses generated by the temporary venue and more affordable ticket prices. Nonetheless, this production itself was unavoidably influenced by the institutional discourses of the main Donmar, although Rourke’s tenure did attempt to disrupt this.

Limited access to tickets, and high prices for membership, alongside the support for West End transfers and award winning productions suggest a status oriented, and therefore Transactional (‘masculine-typed’) leadership trend at the Donmar. This can be seen to have permeated Rourke’s more liberal tenure. While critics were notably

mutated in their praise of Rourke's tenure, and tended to focus on the 'Shakespeare Trilogy' productions, Mendes' tenure was described as "acclaimed" (Tilden, 2001) and "triumphant" (Crompton, 2011). Grandage, who oversaw a West End season of transfers to the Wyndham's Theatre, was hailed as a "theatrical alchemist" (Fox, 2011), and noted for award winning work (*London Theatre* 2010). Grandage was also renowned for the production of classic plays (Higgins, 2018), which taken together suggests a traditionalist world view, which would likely uphold male dominated ideological discourses. This would be supported by the reported backlash to Rourke and Lloyd's "Julius Beaver", so called by a "senior male director" (Rourke quoted by Higgins, 2018). Rourke, and her executive producer Kate Pakenham, were the first female partnership to run a London theatre (Brown, 2018). They saw *Julius Caesar* as a "serious statement of intent about addressing the lack of representation of women in theatre" (Higgins, 2018). Therefore Rourke's mission was considered one of disruption, exemplified by the Shakespeare Trilogy. Considering the Donmar, as an institution, would have embodied conservative, male dominated ideologies prior to her tenure, the 'transgression' of an all-female Shakespeare would have been particularly destabilising. Rourke and Pakenham's appointments challenge the male dominated model, and I therefore suggest the Donmar, under Rourke, would have aligned more closely with a Gender Divided Corporation Model.

This prototype of a corporation would polarise the sexes, adhering to binary views of gender and propagating gender difference ideologies which see the sexes as different but equal (in theory) (Baxter 2010: 19). Senior women would appear only in token examples, and would be expected to lead in a relational style, aligning with the stereotypes associated with their gender (Baxter 2010: 20-21). Rourke and Pakenham's leadership markedly introduced relational strategies to reach new audiences, in

particular dismantling the elitist discourses of the Donmar institution. They encountered resistance to this from the male dominated institution, however, which implies their power was tokenistic. Nonetheless, they were able to implement their stated feminist mission and as such would be seen as ‘feminine-typed’ leaders, supporting women and leading in a relational style from within the Donmar organisation. This mirrors the Gender Divided Corporation Model. It is also paralleled in their production discourses discussed below, which illustrate the pitfalls of this model to potential directors considering working in this model of theatrical organisation.

The Bridge Theatre: Gender Ideology in Institutional Discourse

Hytner and Starr’s tenure at the National Theatre would have influenced any institutional discourses attached to their new venue: The Bridge Theatre. *Julius Caesar* was only the second production staged at the Bridge Theatre, which officially opened with *Young Marx* on 18th October 2017. However, Nicholas Hytner and Nicholas Starr jointly ran the Royal National Theatre (NT) from 2003 to 2015 (*The Telegraph*, 2017) (Curtis, 2017), before opening this theatre together, and as such would carry cultural memory for potential audience members. Their legacy at the NT included: “record attendance, the Travelex cheap ticket scheme” (Curtis, 2017), and “populist mega-hits like *The History Boys*, *War Horse*, and *One Man, Two Guvnors*” (*The Telegraph*, 2017). Feminist audiences may also be aware of Hytner’s dismal record on women in the arts, namely: that he had not, at the time of staging *Julius Caesar*, ever directed a play written by a woman (Higgins, 2012) (Pascal, 2018). His gender casting record at the NT was also poor: only 34% of performers identified as female in his 2011/2012 year; only two female playwrights were employed during that period (Freestone, 2012);

and, he was open about his decision not to cast with gender equality in mind (Cavendish, 2018). Nonetheless, Hytner “transformed the fortunes” of the NT during his tenure (*The Telegraph*, 2017), by “expanding the National's audience and providing high-quality work, [as well as through] his readiness to act as spokesman for a British theatre threatened by insanely myopic government cuts” (Billington, 2013). Hytner made the NT more available to new audiences by partnering with Travelex to discount tickets, offering a third of Olivier theatre tickets for just £10 (originally), as well as launching NT Live, which broadcast NT productions to cinemas around the nation and the world (Billington, 2013). Hytner’s tenure was also known for politically resonant productions, including work that tackled the “Iraq war... the economic crisis, global warming and racial divisions” (Billington, 2013). Therefore these discourses attached to Hytner and Starr’s National Theatre legacy, of politically urgent theatre, that is also populist, if not gender-equal, would be carried across to their new, London-centric, Bridge Theatre.

The new location, and versatile venue, hold their own fresh discourses for audiences, in addition to those carried forward. The Bridge Theatre itself is situated on the south bank of the Thames overlooking Tower Bridge and adjacent to The Ivy restaurant. This location would carry discourses that associate the theatre with being London-centric, fashionable, and likely middle class, as an organisation. The Bridge Theatre’s ticket prices range from £15 to £80 per seat, which further implies a largely middle class audience is being courted. The theatre itself, with a capacity of 900 seats, is multifunctional and can transform into different styles, such as end on or proscenium arch, thrust stage, or theatre in the round (which was the arrangement for *Julius Caesar*). This novel, adaptive, quality would also convey discourses around ‘current’ or even ‘cutting edge’ theatre. The building itself has a modern, fashionable and fresh

feel, when contrasted with the very traditional West End theatres. This aligns with the discourses around Hytner and Starr, of populist theatre. As the first commercial theatre to open in London since 1973, it would need to appeal to a wide audience to be financially viable, and this appears to be their focus. Therefore, although ticket prices are not as inclusive as during Hytner's Travelex partnership at the NT, the Bridge embodies discourses around popular, politically resonant theatre, for a modern, London-centric, audience.

What to Book?

The Operation of Implicit Bias in Marketing

This section examines the marketing for each production to determine which discourses are being foregrounded and which implicit discourses might already be discernible, as well as asking which audiences the production marketing is pitched at: who is the ideal spectator for each production? “The issue of subject-formation is an integral part of any discussion of spectatorship in performance, since representation implicitly constructs a particular viewing subject to receive its ideological meanings” (Dolan, 1991: 41).

Jill Dolan in her seminal text, *The Feminist Spectator as Critic* (1988), subdivides feminist theatre criticism into the three dominant feminist ideologies at that time, namely: liberal, cultural, and materialist feminism (Dolan, 2012: xv-xvi). She positions these in opposition to one another but first notes that “Feminist performance theory agreed that power and ideology are inevitably written into form” (Dolan, 2012: xiv) and as such form becomes a core focus of feminist critique, alongside content and structure (Dolan, 2012: xiv). Each of these feminist lines of enquiry attempt to investigate

“theatre’s representational apparatus and ideological work” (Dolan, 2012: xiv). As discussed in the Introduction, these subdivisions have now been blurred and current feminist criticism recognises the value of each of these now intertwined feminisms. Similarly, recent reflections from seminal feminist scholars have uncoupled their critique of form from ideology, recognising that realism can and does offer diverse ideological perspectives and further that affective narrative connection is interlinked with critical attention (Aston, 2020) (Dolan, 2021). Nonetheless, I found these subdivisions useful when determining the ideal spectator for the productions analysed below.

In her chapter on the ‘male gaze’, Dolan describes how ideological assumptions are communicated through directorial choices to an ideal audience member who would share these assumptions (Dolan, 1991: 41-58). Dolan defines the ideal spectator as the position from which the production choices resonate strongest (Dolan, 2012). While *The Feminist Spectator as Critic* might be considered a toolbox for resisting situating yourself as a passive ideal spectator, Dolan now argues the “language of resistant reading ... has been popularised” and the dynamics of spectatorship have become more multifaceted than that of surveyor and surveyed (2012: xxv). Stuart Hall’s 1981 essay, *Notes on Deconstructing the Popular*, agrees that audiences are not passive. Rather, Hall argues that spectatorship involves a continuous struggle between passivity and resistance (2019). However, in *Beyond Representation*, Geraldine Harris questions whether the audience will necessarily participate in this struggle in a “self-interested and productive” way (2006). This question is particularly relevant in relation to implicit bias.

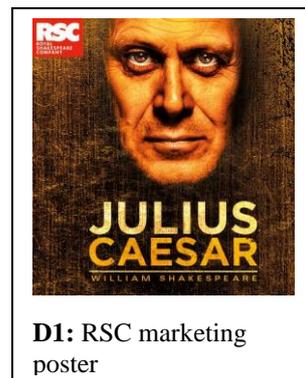
Implicit bias, being unconscious, is not something an audience can resist easily. Although we might be aware of and able to resist the explicit biases in a production, an

all-white, male cast perhaps, it is much more difficult to resist subliminal suggestions that might, incorrectly, imply that (feminine-typed) empathy and hope are weaker emotions than (masculine-typed) anger when collective action is needed, for example. While Dolan's resistant reader critiques the explicit aspects of a production, from casting through to narrative, alongside production choices more broadly, it doesn't examine the role of *implicit* gender bias within these. Using Baxter's FPDA, I zoomed into granular detail to expose how unconscious gender bias operates within casting blends and performance choices. Here, I fold these observations into wider production discourses to expose how bias connects (constricts?) these, and the implications of the new discourses that emerge. In this way, Conscious Creativity operates as a complementary methodology to Dolan's for reading productions resistantly.

Considering the ideal spectator for a given production offers an insight into the way gender and power will be depicted as well as the ideological leaning of a given production. This section demonstrates to potential audience members how to evaluate production marketing for the explicit and implicit gender-power discourses present in the production, and how these are being positioned in relation to the ideal spectator the production courts. Although I focus here on the deliberate output of the production company, reviews for productions might also be considered a form of marketing, as would public interviews with creatives. I have utilised both throughout and in each case, the same FPDA process (outlined above) was applied to determine, and reflexively reconsider, the implicit gender discourses present within these. Implicit gender bias was revealed in the reviewers' comments in chapter one, and I consider how interviews contain gender bias in the RSC example below. In this way, audiences are able to become more critically aware of production discourses ahead of booking and can therefore be more discerning about the productions they support.

The RSC: Discourses in Marketing

A potential audience member would encounter the RSC marketing poster (D1 right) and discern discourses of authority and traditionalism in performance. In this poster we see Woodall-Caesar's face, the title (*Julius Caesar*), 'William Shakespeare', and the company logo top left. The poster also has an aged quality with the gold pattern creating the



D1: RSC marketing poster

impression of a manuscript or artefact. These all contribute to key marketing discourses of historical accuracy and traditionalism in performance, which connect to both the institutional discourses and ultimately the production discourses. The discourse of traditionalism is present in the focus on the title and author front and centre, implying that this will not be a 'concept' piece, but rather simply a portrayal which respects and adheres to the text as much as possible. This is particularly clear when contrasted with the marketing posters for the Donmar and Bridge productions below, both of which are explicit regarding the concepts layered into their productions. Implicitly, the discourses here suggest a traditional view of gender and leadership, with a hierarchical, male and masculine-typed, leader and leadership style. This is made salient by including only the titular character on the poster, an older white man, surrounded by a poster which implies a historical production, and therefore a patriarchal and male-dominated depiction of leadership and gender. This mirrors the institutional corporation model identified above, and is also clear in the trailer for the production.

The trailer, (viewable here: <https://www.youtube.com/watch?v=bjbbWopQkic>) includes interviews with the director and assistant director, and with audience members leaving the show; it transmits implicit discourses around authority, and traditionalism, as well as embodying a male-dominated model. The historical discourse is

communicated through the set and costume, which indicates ancient Rome, and the action shown in the trailer demonstrates the violence in the production. The implicit production discourse which links Rome, and the political sphere, with masculinity, discussed further below, is already clear as female actors are only glimpsed briefly. The educational narrative of the trailer, indicated by the director and assistant director both outlining the season and selling the production by describing the story and discussing its possible resonance today, implies the RSC's discourse of Shakespearean performance authority. This is also in contrast to the trailers for the other two productions, which are closer to film trailers and stick to the action of the play without additional commentary. The director is a man, Angus Jackson, and is depicted sitting centre stage in the auditorium. The assistant director, Marieke Audsley, a woman, is depicted outside the theatre. While Jackson tells us about his position as director of the season, and then later outlines the political resonance of the piece, Audsley sells us on the story by telling us how engaging it is for audiences. Therefore implicitly we see a Male-Dominated structure of leadership with the man focusing on position, hierarchy, and politics, and the woman on supporting this man's vision, and encouraging others to do the same in a relational style. Considered reflexively, this implicitly suggests to potential audiences the production and creative process have been modelled on the Male-Dominated leadership prototype, which relies on traditional (stereotyped) gender roles. Considering the Male-Dominated discourses of the trailer, both explicit and implicit, I do not think any version of a feminist spectator can be considered to be the ideal audience for this production, but rather I propose it is governed by the 'patriarchal gaze'.

Although the trailer offers a diverse representation of audience members, the marketing and production choices impose a 'patriarchal gaze' on their audience

members. Audience members who are interviewed in this trailer represent a spectrum of ages and genders, but with only two persons of colour pictured. Although an explicit discourse of diversity is attempted this is undermined by the implicit discourse around the ticket pricing structure, discussed in the institutional discourses above. The absence of female actor-character blends for an audience member to identify with, in particular with regard to the political leaders in this play, also leaves the audience member's only option to experience the production through the male actor-character blends presented. This imposes a 'patriarchal gaze' on the spectator, as the patriarchal ideology of the text (whereby leaders are automatically male and there is a male/public, female/private divide, with women as secondary and other to the male protagonists' story) are not challenged or critiqued in the production. The marketing for the production actively promotes this male-centric perspective, and patriarchal ideologies of power, that the production then embodies. This is courted in the marketing through the gendered division of leadership roles in the director/assistant director partnership, as well as the limited access to female actor-character blends in the trailer and the explicitly male dominated focus of the poster marketing as well. The spectator is then in a situation whereby they must internalise the patriarchal ideology in order to accompany the male actor-character blends on their dramatised journey. In this way, the patriarchal ideology of the production is implicitly absorbed by the spectator, of any gender identity, as they identify with the actor-character blends. However, the inherent situatedness of spectators in their present time, combined with the historical setting of the production, goes some way to challenge this.

When considered reflexively, the Presentist standpoint of the audience goes some way to mitigating the 'patriarchal gaze'. The choice of a historical setting fixes the past/present binary inherent in theatre representation such that a Roman setting is

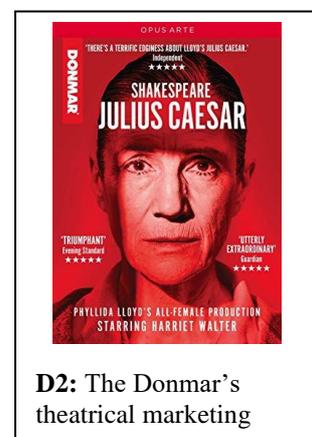
privileged over a contemporary one. The privileging of past over present is apparent in the choice of setting, if considered against the trend for Shakespeare productions to be modernised. However, if we consider that this past is being represented in the present, as theatrical meaning is unavoidably drawn from present day experience, with the creative team and audience rooted in their contemporary situation, then this binary is also undermined, as it is created, by the nature of theatre as a presentist practice. This merging of time periods (historical and current) might lead audiences to critique the patriarchal presentation of power, therefore, as they are reading it from a ‘liberated’ present perspective. This would be especially the case in the UK where social realism in theatre has had a liberal agenda historically, and this agenda would exist in the cultural memory of UK audiences. If the past is seen to co-exist in the present then the privileging of past over present is undermined, allowing space for critiques of the past to exist within the past-in-present theatre world. Therefore the ideal spectator might be a Liberal one, with an interest in history, who is able to critique the male-centric production as an artefact of historical realism.

The Donmar: Discourses in Marketing

Rourke, Pakenham, and Lloyd, have spoken about their feminist mission in producing *Julius Caesar*, and Lloyd voiced a desire to support female leadership with this production as well (Lloyd interviewed by Price, 2012: 21) (Higgins, 2018). This discourse, which I am calling ‘feminist Shakespeare’ is already apparent in the marketing for the production. In 2012 a *Guardian* report found that UK theatres had a two-one gender imbalance in favour of men, and Shakespeare productions, part of the repertoire of all the major theatres, were found to be a leading cause (Freestone, 2012).

The decision to deliberately counter this trend with an all-female cast is certainly a positive step for female-identifying actors, and indicates to audiences that this is a feminist mission. However, this study is investigating the operation of implicit bias which speaks through these choices, and therefore, although laudable casting practice, the casting cannot be taken out of the context of the production and performance choices, and the discourses which these collectively support. Similarly, although Lloyd’s rehearsal room is reported to be a space where all voices are equally valued and egos are not appreciated (Price 2012, 16), a markedly feminist and relational leadership style, this practice cannot be explicitly transmitted to audiences watching the production and therefore will not be considered within the scope of this study. Nonetheless, it is important to this study that the audience would likely not have encountered an all-female Shakespeare production staged by a major London theatre. This would be understood as a feminist statement, and would consequently attract a like-minded audience. Therefore the all-female casting functions as a marketing discourse here, indicating the ‘Feminist Shakespeare’ discourse, and that the ideal spectator is likely to be a feminist one.

Marketing, including the film trailer (viewable here: <https://www.youtube.com/watch?v=7mG-EAliZac>) highlights “Harriet Walter in an all-female cast” as well as showing the prison setting and violence of the production, and notably it parallels the RSC’s marketing. The Donmar’s poster mirrors the RSC’s with a single central figure, but in this case it is Walter-Brutus who is pictured, rather than the titular character as with the RSC’s (D2 right). This reflects the pitfall, which Baxter identifies, of



D2: The Donmar’s theatrical marketing

pro-feminist work which might in practice simply mirror patriarchal discourses. Walter,

who in 2011 was appointed a Dame, would be considered well known to London Theatre audiences and Shakespeare audiences in particular. Her casting could possibly have attracted more traditionalist Shakespeare audiences as well, owing to her history of work with the RSC. Therefore, through the marketing for this production, discourses regarding gender, feminism, and leadership are apparent, as well as the question of ‘who owns Shakespeare’, but the marketing appears to mirror the RSC’s patriarchal one. This is also apparent when the ideal spectator for this production is examined.

This production, with its prescription of power along gendered lines, and its embodiment of violence, courts a ‘masculine power’ gaze. The male gaze, in feminist film theory, was first articulated by Laura Mulvey in 1975, and suggests that the ideal film viewer is a heterosexual man, and women are depicted to align with this viewer’s impression of femininity, which in practice sexualises women on film, representing them as objects. I propose an adaptation of this theory here, whereby the heterosexual male audience member sees power in heterosexual male terms, namely involving strength and dominance. When we construct power in this way, we are automatically directing the audience toward a ‘masculine power’ gaze. The Donmar production links power with masculinity and with violence, visible in the trailer, as well as in the BBC Four poster which quotes the Evening Standard’s review of the production as “[seething] with menace” (D3, right). This implies



the ideal audience member is one who thinks of leadership in terms of dominance and status. Audience members viewing this production are encouraged to adopt the ‘masculine power’ gaze, such that they recognise ‘strong women’ only when they are exhibiting aggressive or dominating behaviour. The ‘masculine power’ gaze might be

identified by asking the following questions: is power constructed in masculine-typed terms (for example, by being obtained through dominating behaviours, or defined in terms of status and hierarchy)? Are leaders and leadership traits presented in a masculine-typed light (for example as ‘iron ladies’, or in competitive scenarios where strength and dominance are valued traits)? However, considered reflexively, the use of distancing and alienating theatre techniques could encourage critique of the dominant power discourses, which would likely encourage a Material Feminist Spectator Agenda rather than a purely ‘masculine power’ gaze.

A material feminist spectator would view the production intellectually and with a critical eye to the form and gender power dynamics represented. This is supported by the marketing of the production as feminist, meaning the audience would be more likely to approach it from a critical feminist perspective. Material feminist criticism followed post-structuralist theories of gender, and post-structural techniques in theatre-production, which meant a focus on unmasking theatre’s tools of illusion, including lighting and stage design (Dolan, 2012: xvi). This would align with the performative construction of gender in the Donmar production, as well as the intrusive framing device, which regularly breaks the action of the play through harsh overhead lighting illuminating audience and actors alike, accompanied by a loud horn sound which blasts viewers out of the complacency associated with realist theatre viewing, although the lighting and sound effects are not apparent in the marketing. This would combine to encourage an intellectual rather than emotional reading of the production. This spectator agenda would therefore encourage a questioning of the power structures imbedded in the form and presentation of the production. Consequently, audiences could be expected to reappraise the ‘gender of power’ discourse apparent in the

‘masculine power’ gaze, and critique the role of institutional power structures in imposing a masculine-typed view of power on female bodies.

The Bridge Theatre: Discourses in Marketing



D4: Bridge Theatre theatrical poster

Visual marketing for the Bridge Theatre’s *Julius Caesar* illustrates the contemporary setting (and therefore likely resonance) of the production, as well as the renowned performers (playing to the populist discourse attached to the Bridge Theatre), but includes only one woman, who is positioned last in the line-up, as read left to right.

This positioning remains the same in both the theatrical poster (D4 above) and the poster for the NT Live broadcast of the production (D5, right), although it is reversed in the concluding image of the NT Live trailer (viewable here:



D5: NT Live poster

<https://www.youtube.com/watch?v=yPqYNdlef9g>),

which changes the order from left to right to: Fairley-Cassius, Morrissey-Antony, Whishaw-Brutus, Calder-Caesar. The present-day setting is apparent in the costume choices, which show the characters as contemporary political and military leaders. The dark, smoky background includes the vague outline of riot police, complete with riot helmets and shields (D4), suggestive of political unrest. Taken together this indicates a

politically resonant discourse. This would be expected from the Bridge Theatre which, as discussed above, already carries this discourse within the organisation. The actors are positioned in factions, Caesar-Calder and Morrissey-Antony to the left, Whishaw-Brutus and Fairley-Cassius to the right. This has the effect of positioning Morrissey-Antony and Whishaw-Brutus centrally, with Calder-Caesar and Fairley-Cassius on the periphery. Notably, this is the only one of the three productions considered here that utilises ensemble branding rather than focusing on a central figure. This implicitly suggests a more equal rather than hierarchical power structure within the production discourse. The focus on the four leads calls attention to their public profile, or the cultural memory associated with them, and allows this to influence the audience's expectation of what this production might involve. These discourses are also apparent in the NT Live trailer, but so too are the production discourses of 'elitism vs populism', 'everyday sexism', and 'the ambitious woman', which will be discussed further in the following section. Therefore, the marketing appears to court the same ideal audience member as the organisation, one who is interested in popular culture, and politically resonant theatre, but additionally, feminist discourses of 'everyday sexism' and 'the ambitious woman' would encourage a more socially conscious spectator.

I further suggest that this production courts a Liberal feminist spectator agenda and passes the Bechdel test. In 2013 Jill Dolan published *The Feminist Spectator in Action*. This publication followed on from her 1988 *The Feminist Spectator as Critic*, and included posts from her blog and a review of the current positioning of feminist criticism. Dolan mentions the 'Bechdel Test', developed by Alison Bechdel, which asks: does the production have "at least two named women in it who talk to each other about something besides a man" (Dolan, 2013: 3). This production of *Julius Caesar* passes the Bechdel Test, as, named characters Fairley-Cassius and Andoh-Casca speak

to each other about the state of the nation, conspiracy and revolution. Although that scene isn't depicted in the marketing or trailer, both characters are visible in the trailer as key players in the conspiracy. Dolan goes on to discuss the value of intersectionalism in feminist criticism, and asks how "gender, race, sexuality, and other intersecting identify vectors" are being made salient by the production choices (Dolan, 2013: 3). Arguably, this production does recognise intersectional identities. For example, in Act One, scene three, Hytner replaces "bondman" with "slave", in both Andoh-Casca's line (I.iii.101) and Fairley-Cassius' (I.iii.113). The effect is to alert the audience to the contemporary meaning of the word, but it also calls attention to this meaning as Caucasian Fairley-Cassius asks Black Andoh-Casca if she (Fairley-Cassius) speaks before a "willing slave" (I.iii.113). Andoh-Casca's disgusted response ("You speak to Casca, and to such a one / That is no fleering telltale" (I.iii.116-117), foregrounds racial identity, as it intersects with gender and political identity. Where the original publication of *The Feminist Spectator as Critic* (1988) imposed a "critical binary in which 'subcultural' equates with 'radical' and therefore 'good', and 'commercial' or 'popular' means 'hegemonic' and therefore 'bad'", Dolan reassesses this in her 2012 second edition, stating that she has "come to believe that we should look within, as well as outside, the mainstream for our critical and creative pleasure and politics" (Dolan, 2012: xxix). Dolan appears to endorse Liberal feminism in this second edition's introduction, as she acknowledges Third-Wave feminism's "renewed attention to popular culture" and desire to "agitate from within capitalism and dominant ideology" (Dolan, 2012: xxviii-xxix). The Liberal Feminist Spectator has "no qualms with realism" and "conventional theatre forms", and focuses on making "changes from within current social systems, rather than working for their overturn" (Dolan, 2012: xv).

A Liberal, intersectional, feminist spectator agenda would encourage a critique of the implicit and explicit sexism represented in the production, as well as the discourse of ‘the ambitious woman’. It would also likely call attention to the representation of the ‘elite vs populist’ factions. For example, an intersectional feminist spectator would be likely to question the lack of regional dialects used, and the implied class division between the elites (with their RP accents) and the plebeians (with their London dialects). Similarly the lack of persons of colour within the four main leaders would be critiqued by this spectator. In this way, class, gender, and racial power dynamics would be interrogated as they intersect within the production discourses, recognising that Caucasian, elite men still dominate as leaders in this production. An Intersectional and Liberal Feminist Spectator Agenda recognises how third wave feminist principles can operate within realist and popular theatre to destabilise traditionalist views of gender, race, sexuality, and other aspects of identity. This is encouraged by the cultural memory of Nicholas Hytner and therefore the expectations audiences would have of the Bridge Theatre.

At the Theatre

Implicit Bias in Production Discourses

Having chosen an organisation to support, and a production to see, all that remains is to attend the production in question. Although each audience member will arrive with different expectations, and likely experience the production discourses in personal ways, we can all become more critically aware of how our implicit bias, which is present in everyone, is being activated or subverted by the production choices. In this section the productions are examined more fully, taking into account the wider staging and

production choices and how these interact with the casting and performance choices, as well as examining additional scenes and characters where relevant. Putting the methodology into practice as an audience member or director might, the explicit and implicit gender-power discourses are revealed and any discourses not identified in the marketing are highlighted. This will help interested audience members and directors to become more critically aware of the role of implicit bias, as well as offer directors a template for examining creative decisions reflexively before choices are finalised.

At the RSC: Identifying Gender Discourses embedded in production choices

Audiences arriving at the RSC production of *Julius Caesar* would likely already be aware of the institutional and marketing discourses connected to the production, namely: the Male-Dominated leadership structures, the patriarchal and traditionalist undertones, as well as discourses around elitism and authority in Shakespearean performance. These status-oriented discourses are upheld in the production, explicitly and implicitly. Although the tension between a production set historically and viewed in the present can challenge the fully patriarchal gaze, the implicit embodiment of male dominated leadership and status as authority still appear subliminally in the production discourses. Considering the company's leadership structure is itself Male Dominated, and this production also appears to embody this, I would argue that even viewed from a 'liberated' present, these discourses are upheld and transmitted within the company and production, activating our implicit bias of women and leadership. The two new discourses apparent in the production choices are 'Think Leader, Think Male', and 'Textual Authority'. The RSC production of *Julius Caesar* can be viewed in full [here](#).

The representation of women in this production activates a ‘Think Leader, think Male’ discourse. Only three female actors were present in this cast of twenty. As Matt Wolf in *The New York Times* notes: “women play second fiddle in ‘Julius Caesar’” (Wolf, 2018). I could only find one review which commented specifically on the female actors. This may reflect the gender imbalance within the theatre critics’ community, which is comprised of 90% male-identifying reviewers (Loughborough University, 2017). Josephine Balfour-Oatts, writing for *A Younger Theatre*, felt that Brutus’ spirit is “outdone by his beloved wife Portia (Hannah Morrish)”. Balfour-Oatts described Morrish as having a “strong presence and ability to deliver the Bard” (Balfour-Oatts, 2017). Even so, with no effort made to redress the gender imbalance in casting, female characters, and actors, are left with just 4.8% of the lines in this play (Freestone et al, 2012). Therefore, although both Calphurnia and Portia are considered strong characters who are not fully subservient to their husbands, their total absence from leadership decisions is unavoidably patriarchal on the twenty-first century stage. The traditional casting has the effect of upholding traditional gender roles as women’s influence is confined within the private sphere, while men are able to influence events in the public one. This reflects the male-dominated corporation model which I also linked to the RSC as an organisation. This model is explicitly patriarchal, venerating male-gendered leaders, and masculine-typed leadership, and dividing labour by sex, into “male/public and female/private spheres”, it “is characterised by its allegiance to a patriarchal view of gender relationships” (Baxter 2010: 17). The male-dominated corporation imposes gender divisions on work, activating implicit bias regarding gendered work, which contributes to two significant barriers in female leadership: the continued responsibility for balancing home and work (Andrews 2018: 3-4), and the double-bind effect (Catalyst 2018) (Northouse 2019: 405-415). The traditional casting, in this particular production,

results in the activation of the 'Think Leader, Think Male' discourse. When examined reflexively, it is also apparent that gender is crucial to the representation of women in both powerless and powerful contexts.

The women characters' powerlessness to alter the trajectory of the action is based in their absence from the public realm, which is rooted in their gender. However, even when positioned powerfully, this is ultimately a gendered position and one which still activates implicit bias regarding women and leadership. The public/male, private/woman divide is undermined in performance by the minimalist set which allows for the domestic and public spaces to blur or merge. In this way the location changes are not delineated to the degree usual for realist theatre. Although the audience are aware the location has changed, this is made apparent in the dialogue, visually the set is not clearly depicting a domestic 'home' environment, but continues to convey the open, pillared, set, rearranged. Considered in this light, the female actor-character blends are afforded the opportunity to speak, and to exert influence over their powerful husbands, in an ambiguous public/private setting. We might, therefore, consider them female leaders. However, even in this light, their power is marginal.

While in the male-dominated model women are generally depicted as subservient to men, and accepting of male authority, Baxter notes that *tokenism* (originally coined by Kanter in 1977) operates to allow certain women and minority voices to advance within the organisation. This aligns with the textual, and performance, representation of Portia in the RSC production. Portia challenges Brutus by distinguishing herself apart from her sex, saying "Think you I am no stronger than my sex / Being so fathered and so husbanded?"(II.i.295-296). In so doing she establishes herself as a token representative of the female sex who is able to advance beyond the female position in certain ways, as a result of being 'exceptional'. Tokenism operates in the same way in male-dominated

corporations whereby the illusion of a meritocracy allows that token minorities are able to advance despite their minority position, proving their ‘exceptional’ status and in so doing allowing the illusions of meritocracy to be upheld. This is supported by recent research into the ‘myth of meritocracy’ (Appiah, 2018) (Littler, 2017) (Cooper, 2015). Therefore the presence of a ‘strong’ female character, who is seen to step outside the patriarchal constraints of her setting, rather than representing female empowerment to spectators, actually reinforces the patriarchal structure by emphasising ‘exception’. This then, too, would uphold the ‘Think leader, think male’ discourse implicitly, rather than subvert it as might be expected.

The discourse of ‘Textual Authority’ is activated initially by the set which represents the Roman setting of this production, rather than updating it (as with the Bridge production) and/or overlaying a concept onto it (as is the case with the Donmar production). In this specific case, ‘Textual Authority’ has the effect of upholding a gender hierarchy whereby dominating forms of masculinity hold the ultimate status. Caesar’s Rome is conveyed through stage and costume design. As mentioned in the Introduction, ‘Romanness’ is linked with ideologies of masculinity. The choice of Rome as a setting for the RSC’s *Julius Caesar* embeds these ideologies into the implicit discourse of the production, ensuring an audience read a gender hierarchy into the production, with men and dominance based masculinity in the position of power. The casting and creation of actor-character blends in this production appears to favour a masculinisation of characters as well, as discussed in chapters one and two, which reflects the policing of gendered behaviour. Stage design is used both to illustrate the setting and to enforce its subliminal messages. Cavendish described Robert Innes Hopkins design as “[draping] the action in a very Hollywood notion of historical authenticity: togas to the left, togas to the right, gleaming swords, rippling muscles,

imposing colonnades”. Cavendish describes a hyper-masculine-typed setting for a political play, showing the implied link between masculinity and political leadership inherent in the stage design. The set is described by other reviewers as “imposing” (Billington, 2017) (Cavendish, 2017), “a temple of white marble” (Balfour-Oatts, 2017), and as “magisterial” (Davies, 2017). It implies not just Rome, but Roman (and therefore patriarchal) superiority, and as Davies notes, the “set evokes imperialism at its grandest” (Davies, 2017). In the second half, togas are exchanged for battle armour, and the set “disappears, leaving only a mighty curved screen in its wake” (Balfour-Oatts, 2017). Lighting darkens, and the stage is bathed in a red glow, indicative of the blood spilled in the conflict. The first half therefore visualises political power as imperial and patriarchal, while the second half focuses attention on the violence associated with political conflicts. The second half, even more than the first, disassociates the feminine-typed and female bodies from the leadership contest. The use of set design in this production therefore further emphasises the link between dominating forms of masculinity and leadership by implicitly embodying the discourse of ‘Textual Authority’.

Considered reflexively, the Presentist nature of theatre might be considered to prompt critique of the gendered discourses, however. The hierarchy imposed on the creative process, whereby the text is determinative of meaning, might be considered a form of masculine-typed leadership in creative practice, whereby a ‘correct’ or authority of meaning exists. This being a study of theatrical, not literary, meaning, I will not join the debate over which should hold authority, but rather focus on the ways in which theatrical meaning generation differs from literary versions. Andrew James Hartley identifies two ways in which theatre criticism necessarily diverges from literary: “that most theatre foregrounds the individual rather than the macro-social and that history

cannot be the root of a production's meaning" (Hartley, 2013: 45). This would be supported by cognitive theory on audience reception which considers meaning to be co-constructed between text, production choices, and audience. There can therefore never be a 'historically authentic' production as the actors, creative team, and audience, are all bringing the lived present into their experience of the production. The theatre is therefore "singularly grounded in the present" (Hartley 2013: 44). While Michael Billington, writing in *The Guardian*, felt the RSC's approach viewed the texts in their Rome season as "historical documents", he did not see this as a hurdle in drawing contemporary "political parallels" (Billington, 2017). This was supported by Mark Shenton in *The Stage*. Surprisingly, writing in the conservative broadsheet, *The Telegraph*, Dominic Cavendish disagreed, feeling the "conventionality of approach" turned "its back on the daunting political upheavals of our age" and created a "distancing effect" (Cavendish, 2017). Other reviewers also commented on the conventionality of the production, calling it "a throwback, resolutely old-fashioned" (Shenton, 2017), and "bafflingly trad" (Saville, 2017). This suggests that while some viewers might be able to use their situatedness to distance themselves from the monolithic masculine-typed representation of leadership here, and critique it from our Presentist position, other audience members would see it having contemporary resonance, indicating parallels are being drawn uncritically, without acknowledgment of the implicit discourses around leadership.

Table 3: A Traditionalist Template

Below I offer a template outlining the pitfalls identified in this analysis, and offering possible creative strategies to mitigate them. It should be considered indicative and not exhaustive. I develop this further, and into a wider context, in the website toolkit.

PITFALL	CREATIVE STRATEGY
Institutional Elitism	Engage in outreach, discount tickets, and court new audiences. Opening yourself to new platforms (such as online streaming) would also mitigate this somewhat.
Male-Dominated Institutions	Diversity in management has been shown to improve productivity and profits. Adopt anti-bias hiring and promotion strategies, including affirmative action.
Positioning the text as holding an authority of meaning.	Embrace theatre’s collaborative nature by inviting the creative team (director, actors, designers, etc) to critically engage with the text and offer interpretations which resonate with today.
Upholding historical idealism	Historical settings can be used without implying an ‘ideal lost time’. Avoid the ‘Hollywoodisation’ of history, instead invite audiences to engage critically with the time period. Additional nonverbal moments or settings which reveal ‘fault-lines’ in the period would encourage a Presentist critique.
Where casting intersects with narrative – linking gender with powerful/lessness.	Positioning a character’s gender as a reason for their powerful/lessness, implies an essential link between these qualities. Undermine this in any way you can, through textual editing, reimagining the casting, or incorporating counterintuitive performance choices that actively disassociate gender from power, and encourage an audience to critique this association.

Offering token 'exceptionalism'.	Cut text that implies exceptionalism, or actively critique this association through casting or performance choices.
-------------------------------------	---

At the Donmar: Identifying Gender Discourses embedded in production choices

Audiences arriving at the Donmar's *Julius Caesar*, viewable [here](#), would likely already have encountered the organisational and marketing discourses around this production. In contrast to the organisational discourses, this production's marketing is pitched as inclusive and feminist. I have identified the following discourses present in the full Donmar production: 'women beware women', the gender of power, and the concept of 'feminist Shakespeare'. All of these are intimately connected to the all-female casting tool, and Lloyd's stated interest in "exploring women and leadership" (Lloyd interviewed by Price, 2012: 21). Although we cannot discern Lloyd's interest in female leadership as such, audiences may have been familiar with her recent work on *The Iron Lady* which suggests the final discourse might be the 'Iron Lady' trope itself.

Lloyd had completed work on *The Iron Lady* (2012) shortly before commencing work on the Donmar's *Julius Caesar* (Lloyd interviewed by Price 2012: 21) and for this reason, is likely to have been influenced by the leadership portrayed in the biopic of Thatcher's life. Margaret Thatcher was a divisive figure and this thesis does not have the scope to do a detailed analysis of her leadership here. However, certain well-known aspects can be touched upon: the masculinisation of Thatcher's vocal register, and the gendered construction of her leadership persona; her Transactional leadership style, exemplified by her neoliberal approach to both leadership and feminism, as well as her famously 'meritocratic' promotion strategies and positioning of herself as 'exceptional'.

Finally, the trope of ‘iron maiden’ which Thatcher can be seen as exemplifying, and that is deliberately courted in the film title. All of these can be observed in *The Iron Lady* film trailer, [here](#).

The ‘Iron Maiden’ or ‘Battle-Axe’ trope is the warrior-queen, she will “speak and behave aggressively”, is portrayed as frightening and a bully, and “described as ‘just like a man’”(Baxter 2018: 26). Although Thatcher did not dress as a man, she nonetheless approached leadership as a ‘battle’, something the film has her allude to. As Ollie Stone-Lee notes on BBC News, “Margaret Thatcher’s handbag was... a weapon” (2013), a nod toward the term “handbag” which means to be ruthlessly attacked by a female politician (verbally). Although this role trap is able to hold “the most explicit power” (Baxter 2018: 26), as Catalyst notes: “when women take charge, they are viewed as competent leaders – but disliked” (Catalyst, 2018). It also constructs power in masculine-typed terms, through aggressive behaviour on the part of the female leader. This is precisely how power is embodied in Lloyd’s *Julius Caesar*. When combined with the ‘Seductress’ trope, it is also increasingly how ‘strong women’ are portrayed in Hollywood blockbusters. I would propose this is a form of the ‘masculine power gaze’ outlined in the marketing section above.

The ‘iron maiden’ discourse can be identified throughout the Donmar production. One example would be the Funeral Oration scene of *Julius Caesar* whereby it is only through vocal dominance and physically ascending the stairs that Walter-Brutus is acknowledged by the crowd (status). Similarly, Anouka-Antony dominates the crowd by directing their responses, and again through physically positioning his/herself above them by ascending the stair bank. In this example power is obtained through dominating nonverbal choices. The ‘Iron Maiden’ discourse is also exemplified by the choice to performatively play men in *Julius Caesar*, and to set it in a prison. The prison

setting, as discussed in chapter one, was used both to ‘justify’ the all-female casting and to allow for the performance of aggression and violence to seem more realistic. *New York Times* reviewer Ben Brantley, felt the production “[generated] a higher testosterone level than any [he had yet seen]” suggesting “it sometimes takes a woman to show us what men are truly made of” (2013). Although violence itself is not positioned as a positive leadership tool, the prison frame has the effect of confining the performance of power to the ‘male’ leaders in their *Julius Caesar* ‘rehearsal’, while their ‘real’ female inmate characters are positioned as powerless within the frame. The implicit association between power and masculinity is unavoidable in this narrative, and therefore so too is the discourse of female empowerment through masculinisation: The ‘Iron Maiden’ trope. In this way the ‘gender of power’ discourse is also activated and established as masculine-typed in this production.

The characters shift frequently between positions which appear to hold power (their *Caesar* roles) and those which we are shown do not (their prisoner roles). This has the effect of associating the ‘masculine-typed’ personas with power, the ‘feminine-typed’ ones being portrayed as powerless, and links gender to power. If this binary were reversed, the feminine-typed personas would hold power, and their masculine-typed personas would be confined to the prison setting. Considering the feminine-typed personas displayed a spectrum of gender identities, this would certainly have the effect of liberating gender expression. It would nonetheless reverse the patriarchy, becoming ‘matriarchy’ despite the gender fluid characterisations, as the production is styled as ‘all-female’. In the reverse we are still observing the dominance of one gender over the other, and the unavoidable link between a specific gender and power. Therefore the all-female casting style itself, in the case of this production, mirrors the patriarchal and traditional casting, and similarly activates a discourse which links gender to power.

Considered reflexively, the prison framing device used to justify the masculine-typed behaviour in the 'all-female' cast, could instead be understood as the institutionalisation of power which controls these women, only allowing them to experience power in *play*, and then only in playing *men*. As such, the 'gender of power' discourse identified would be problematised by the setting which also serves to create it.

In a reflexive reading of this discourse institutional power would be seen as responsible for masculinising these women, and therefore the 'true villain' in the narrative presented. Billington notes this, saying that the audience are "constantly aware of how the drama is shaped by the institutional setting" (2012). This would be emphasised by Bunny Christie's stark set design, described by reviewers as "a prison gym" (Taylor, 2012), "gruesome" and "unwelcoming" (Walker, 2012), "grey and sterile" (Hitchings, 2018). Although the prison inmates are seen to struggle against this institutional power, they are ultimately controlled by it. However, the struggle is embodied as masculine-typed as well, and displayed in violent outbursts. Where feminine-typed qualities are revealed, such as in Walter-Inmate's despair that the play is not allowed to conclude, these are presented as emotional reactions rather than considered resistance to the institution. Even our "hero" characters, Walter-Brutus and Walter's "cellblock queen" character (Curtis, 2016), are not seen to actively reject the masculinisation of their personas, either through the prison setting, or within the *Caesar* play. In fact, the feminine-typed communication style adopted by Walter-Brutus and Laird-Cassius serves to undermine their leadership potential in both cases. Laird-Cassius' authority is undermined by the feminine-typed use of gestures (cluttering her dialogue with flicking and frenetic gesturing); in Walter-Brutus' case this is demonstrated by the linking of his/her emotionality to inaction, as well as his/her inability to command the crowd during the Funeral Oration scene. The dominant

discourse (the gender of power) remains present, but reflexively the alternative discourse of the prison setting does imply a societal responsibility for the masculinisation of power resulting from its institutionalisation, and might even encourage a critique of masculinity.

Reviewers have praised the women's ability to performatively expose the "grotesque and confining" aspects of masculinity (Brantley, 2013), which suggests another counter-reading of the 'gender of power', as a critique of 'masculine-typed leadership', and possibly of 'masculinity' itself. RW Connell argues two notions of masculinity currently co-exist, an intellectual, expertise based masculinity, and a violent, dominance based masculinity, with neither yet having superseded the other as the hegemonic form in Western masculinity. Ann Yee's directive to the company was to use their physicality to take up more physical space (thus dominating through proxemics), as well as using direct movement, limited gestures (Lloyd interviewed by Bogaev 2017), and finding their "loudest, deepest rooted voice" (Walter interviewed by Bogaev 2019). Each of these physical changes embody dominating and status oriented physicalities, and fail to support nuanced examples of masculine-typed physicality. Therefore, even considered reflexively, while masculinity does appear to be critiqued, it is also portrayed as monolithic and dominating, which minimises it and activates implicit bias regarding masculinity as linked to violence. The presentation of masculinity as monolithic and dominance-driven in the Donmar production, when placed alongside femininity which is particularly made manifest in emotionality, creates a dominance/emotion dichotomy which unfairly represents both characteristics as gendered.

Despite the implied critique of dominance-based masculinity, which could be read as a counter-discourse to the 'gender of power', the only alternative offered is an

emotional and impotent femininity. This is not to suggest emotionality is automatically impotent or that emotional characters cannot be presented as powerful. However, this is not the case in the presentation of the emotion-/dominance-driven performance choices in this production. For example, Antony's Funeral Oration is often played as truthfully driven by grief. Here Anouka-Antony makes his/her grief a cold tactic, and the emotionally charged speech which follows is similarly delivered as calculating and embodying absolute control and dominance over the crowd. In contrast, Brutus' speech, often delivered as a rational (intellectual) argument for the necessary steps taken, is delivered by Walter-Brutus in a high state of emotional turmoil. In turn, it is clear Walter-Brutus has no control over the crowd, totally failing to gain their attention at all until half way through, then seized by them against his/her will. This simultaneously undermines the emotional (feminine-typed) performance choice, and erases the rational (intellectual) aspect of the speech as written, along with a possible balanced representation of masculinity. Therefore, although we may be encouraged to critique masculinity, we are presented with masculinity as exclusively dominance based, and, with femininity seen to be impotent, are offered only a limited, stereotyped, view of both genders, leaving us unable to connect either with leadership comfortably. Furthermore, women are seen in conflict with one another, triggering another gendered discourse present in this production: 'women beware women'.

This discourse presents women as rivals and encourages the view that 'other women' are a threat. This, in turn, is detrimental to women in leadership roles as one barrier to women reaching leadership positions has been identified as a greater struggle to establish strong mentor relationships with more established women leaders (Northouse, 2019, 406). The 'women beware women' discourse is demonstrated by the antagonism between factions (Walter-Brutus and Laird-Cassius vs Clune-Caesar and Anouka-

Antony), as well as the tension within the Laird-Cassius and Walter-Brutus relationship, and in the final moments between Anouka-Antony and Dunne-Octavius. This is present in the playtext to a certain extent, but is emphasised in this production, through the establishment of the hero/villain binary, as well as the way Dunne-Octavius side-lines Anouka-Antony and symbolically takes the Clune-Caesar coat from him/her. It is also present in the prisoner narrative, where the cast play women inmates, and where the *Caesar* factions, and their competitive relationships, are mirrored in 'life'. The 'all-female' cast are therefore presented in perpetual conflict with one another, which also problematizes the 'Feminist Shakespeare' discourse.

The production is presented as a 'feminist Shakespeare' through the 'all-female' casting, the feminist discourses in the marketing, as well as the explicitly feminist position of both Lloyd and the then artistic director, Rourke. As discussed above, they primarily situated the feminist approach within the casting process, namely as an objective to increase the inclusion of female actors in Shakespeare productions, which would have been self-evident. Similarly, Lloyd's interest in female leadership has been explored above. The presentation of the production as 'all-female' automatically imposes a gender binary on both the casting process and the actors themselves, forcing them to identify as female for the casting conceit to hold. In a gender-multiple world, this problematizes both the actors' relationship to their own gender, as well as the audience's reading of gender, delineating binary terminology on what is now understood to be a non-binary concept. However, if their feminist mission was one of quantity, they have certainly succeeded, and deserve the praise they received for increasing the opportunities for female actors in Shakespeare productions. Despite the all-female casting and the feminist stance of the production, as Power observes, "it is only when the women take up the hallmarks of masculinity or play male roles that they

are given status and power” within the world of this production (Power, 2016: 43), however. In this way the ‘feminist Shakespeare’ discourse is further undermined by the implicitly male-dominated power dynamic modelled here.

The presence of an all-female cast does undermine the fully patriarchal model, suggesting this production better fits the Gender Divided Corporation in its modelling of power discourses. This would align with the Donmar as an organisation under Rourke’s tenure (argued above). This corporation model constructs leadership as masculine-typed (Baxter 2010: 20-21). While some women who adopt the relational model of leadership are able to rise to management level positions in these corporations, men who adopt transactional leadership styles are promoted more frequently and to higher positions. Transactional leadership is valued more highly by this model as it is perceived to place profits first, whereas relational leadership is seen to place people first (Baxter 2010: 20-21). This is illustrated in the Donmar production by Anouka-Antony and Clune-Caesar’s adoption of masculine-typed communication and leadership styles in performance. As these characters ultimately triumph over the ‘heroes’ and their feminine-typed style (Walter-Brutus and Laird-Cassius), this would reinforce the gender-divided model which privileges the transactional style. Furthermore, women in the divided model are not considered able to lead in a masculine-typed style as the two genders are seen to be fundamentally different (Baxter 2010: 20-21). This is reflected by the construction of Anouka-Antony and Clune-Caesar as *villains* in this production. These corporation models mirror the gender communication theories discussed in chapter two, and this production’s representation of leadership along gender lines (argued in chapter two) similarly embodies a Gender Divided corporation in performance.

Table 4: A Feminist Template

PITFALL	CREATIVE STRATEGY
Representing gender as binary	Performers should not be forced to identify with a binary gender, and within performance, a gender-multiple world should be depicted. This should involve gender-diverse identities, but also nuanced representations of binary identities, such that masculinity and femininity are styled in diverse ways and not offered as monolithic.
Embodying a matriarchy	Disjoin gender from power, instead offer a gender-multiple representation of power.
Linking gender with communication and leadership styles.	Encourage performers to embrace tactics associated with any gender interchangeably according to situation.
Imposing a masculine-typed power gaze on audiences by representing power as synonymous with dominance.	Offer examples of competent female leaders who are also liked, ensure emotionality is not linked with weakness, or used as a tactic for manipulation.
Activating a ‘women beware women’ discourse	Offer positive role models of female mentorship.
Activating simplistic tropes, such as the Iron Lady or Hero/Villain dichotomies	Embrace nuance. Find ways to undermine these tropes or even overturn them in performance.
Demonstrating a societal problem, critically or uncritically, without providing counter-examples	I discuss this in greater detail in the following chapter, but over-emphasising social problems has the effect of demotivating audiences. Always offer counter-examples as inspiration for change.

At the Bridge Theatre: Identifying Gender Discourses embedded in production choices

Ahead of attending the Bridge Theatre for their *Julius Caesar*, which can be viewed through Drama Online or NT at Home, audiences would be aware of the discourses attached to both the organisation and the production's marketing, and would expect to see populist and politically resonant theatre. In addition, the production discourses of 'elitism vs populism', 'everyday sexism', and 'the ambitious woman' can also be discerned in the marketing trailer for the production, and are more apparent in the full length production. These discourses result from the contemporary setting of the production and the gender-swapped casting tool. The 'elitism vs populism' discourse is most overtly conveyed in the production choices. The two gendered discourses are conveyed less explicitly, but were nonetheless apparent to audiences and reviewers. The discourse of 'elitism vs populism' interacts with the gendered discourses in this production, although not overtly gendered itself, to convey implicit gender narratives regarding political factions.

Reviewers focused on the 'elitism vs populism' discourse in particular, noting: the "attractions of populism and the failure of dismayed liberals to understand its appeal" (Taylor, 2018); the "impact of power on a malleable citizenry" (Abell, 2018); the parallels to "Remain and leave positions in the Brexit referendum" (Crompton, 2018); "the clash between reasoned political argument and emotional popular appeal" (Hemming, 2018); and how the production "is very good on the impossibility of combatting populists with reasoned argument" (Lukowski, 2018); "it's politics post-spin; all brand, no substance" (Trueman, 2018). This discourse is achieved through the staging as well as the performance choices, such that the "spatial flexibility ... underscores the relevance of the play" (Billington, 2018).

Bunny Christie's set design, "a marvel of rising and falling platforms" (Taylor, 2018) and the "star of the show" (Abell, 2018), allows for scenes to blend into one another as platforms rise and fall, dismantling and creating spaces simultaneously. The action is fluid, and the audience for this "completely in-the-round" production (Shenton, 2018) become extras immersed in the action of the play, such that "this populist production of history's most popular play about populism casts *you* as the populace" (Lukowski, 2018). This can be seen in the trailer in the way the audience are coaxed into chanting 'Caesar, Caesar, Caesar!' as Calder-Caesar arrives, throwing his red baseball cap into the crowd, as well as the way they circle every scene, immersed in all the action, but especially during the funeral orations. Through this staging technique, "Hytner brilliantly fuses the role of the modern audience with that of the Roman people" (Hemming, 2018). As the audience arrive a concert is taking place, this is a political rally for Calder-Caesar, and the music energises the audience-crowd, preparing them for their role in the action: "[they] begin with the beat pounding up through [their] feet; finish with machine-gun fire rattling over [their] head" (Hemming, 2018). The audience-crowd functions as a link between the production and its present day resonance, cementing our role in populist uprisings.

Accents also position the elites as politicians and the populists as plebeians. Wishaw-Brutus and the conspirators for the most part all speak using received pronunciation (RP), similarly Calder-Caesar and his faction largely also use RP. Conversely, the plebeians, tend to speak with an east London accent, delineating class divisions within the hierarchy of the production, and the world represented. Morrissey-Antony is a prominent exception to this. Although very soft, he does still have a faint Liverpudlian lilt to his pronunciation. This supports his representation as a "plain blunt man" (III.ii.211). This discourse interacts with the gendered ones, implying a link

between political factions and gender relations, which will be discussed further below, but arises from the ‘everyday sexism’ of Calder-Caesar.

The ‘everyday sexism’ discourse is discernible both in the production and in the reviews of the production, particularly regarding the gender-swapped casting tool. ‘Everyday Sexism’ refers to instances of sexism, from minor to “outrageously offensive”, that women encounter on a day-to-day basis, in particular as catalogued by Laura Bates’ ‘Everyday Sexism Project’ (Bates, 2017). This discourse is apparent in certain reviewers’ subtle to overtly sexist coverage of the gender-swapped cast, as previously discussed with reference to Cavendish and Evans. Although Hart praised Fairley-Cassius, his opinion of the conspirators’ meeting, that involved four women and three men, reminding him more of “a meeting of women’s rights activists” than of Roman generals (2018), would be an example of everyday sexism. Abell bemoaned the “misplaced gendered endings for Latin names”, but reasoned that “in a modern world of political machination” it is unlikely “that a coup would be staged by only men” (2018). It is also foregrounded by the interaction between casting and script.

As the casting engages with the narrative action and playtext, ‘everyday sexism’ is foregrounded. When Wishaw-Brutus “talks patronisingly of ‘the melting spirits of women’” (Billington, 2018), to a room of four women and three men, Adjoa Andoh’s “striking” and “drily sarcastic Casca” (Taylor, 2018) gives an affronted laugh, calling out the everyday sexism of the remark. But it is Andoh-Casca who speaks disgustedly to Fairley-Cassius of “three or four wenches” whose fawning behaviour suggests they would forgive Calder-Caesar if he “had stabbed their mothers” (I.ii.270-274). This interaction between women is indicative of the splintering of feminist ideologies and the implicit bias women hold against other women, another aspect of everyday sexism. Everyday sexism is also emphasised in Calder-Caesar’s delivery of the line, “Let me

have *men* about me” (I.ii.191, my italics denoting emphasis), which is indicative of a culture of workplace hierarchy which sees women as less competent leaders (articulated by Catalyst’s Double Bind). This is mirrored in the relationship between Whishaw-Brutus and Fairley-Cassius; Billington even wondered whether Whishaw-Brutus “contradicts [Fairley-Cassius’] arguments precisely because of her gender” (2018). Whishaw-Brutus’ overrules all of the other conspirators, and ignores their objection to his granting Morrissey-Antony permission to speak at Calder-Caesar’s funeral, as well. The conspirators all interject, an addition in this production, moving forward and shouting “Brutus” as he offers Morrissey-Antony permission, but he shuts them down with a gesture, ignoring their concerns. Taken together with the casting, which positions the women largely outside the leadership circle, the one exception being Fairley-Cassius, there is a consistent gender discourse within the power dynamics of the production which calls attention to the position of women in society, and to everyday sexism. It also points to the discourse of ‘ambitious women’.

The Fairley-Cassius and Farzad-Brutus blends in particular trigger a discourse around ‘ambitious women’. While the other conspirators struggle to advance under Calder-Caesar, Decius Brutus, played by Leila Farzad, hints at influence she has with Calder-Caesar. Her red lipstick and heels, as well as the suggestive vocal delivery in the scene with Calder-Caesar, implies her power is sexual. This is exemplary of the ‘Seductress’ trope originally identified by Kanter. This trope “encapsulates an objectified view of women as primarily serving the sexual needs of powerful men” (Baxter, 2010: 28). This role trap is seen as untrustworthy and a “threat” by both women and men. Thus, any power associated with it is unstable, placing this ‘ambitious woman’ in a more vulnerable position than might initially be expected (Baxter, 2010: 29). It also risks activating the ‘women beware women’ discourse as Wendy Kweh’s

Calphurnia observes the interaction between Calder-Caesar and Farzad-Brutus with dawning comprehension of the implied relationship. Kweh-Calphurnia then competes with Farzad-Brutus and fails to regain both her husband's attention and her influence over him. However, the full force of the 'women beware women' discourse is mitigated by the continuous collaborations between the women conspirators, present both textually, and in performance through shared glances filled with implied support and understanding. Reviewers' descriptions of Fairley-Cassius as "scheming" (Crompton, 2018) (Hart, 2018); a "proto-Iago" and a "villain with (probably) virtuous motives" (Abell, 2018), hint at the discourse of mistrust around ambitious women.

Ambitious women are associated with "selfishness and manipulation of others" which makes women uncomfortable declaring their ambition (Harrington, 2017). In an article entitled *Why the World Loves to Hate Ambitious Women*, Priyanka Chopra is quoted as saying, "Ambition is like a cuss word for a woman" (Fleming, 2018). Jennifer O'Connell echoes this, quoting Stefanie Preissner, that for women "ambition is one of the worst things you can be struck down with" (2018). A 2019 editorial in *FairyGodBoss* asks, "Can women *really* be both ambitious and likable?" (Marcus, 2019). The representation of ambitious women in this production might suggest not. Calder-Caesar's mistrust of Fairley-Cassius, demonstrated in the trailer, is indicative of the implicit bias around ambitious women: that they are untrustworthy, and in Calder-Caesar's narrative, this certainly proves true. However, both Fairley-Cassius and Farzad-Brutus, indicate their 'truth' to the audience, somewhat mitigating these impressions. When we see Farzad-Brutus in her role as seductress, we have already been introduced to her at the conspirators meeting, and have developed an impression of her away from her seductress persona. We therefore might read this to be a 'necessary evil'. However it does still imply that women use sex and their sexuality 'as a weapon',

which ultimately undermines any feminist reading of this choice. Fairley-Cassius, however, wins our sympathy early in the production when Calder-Caesar's chauvinism towards her is presented. As such, I would suggest that for the women in the audience at least, Fairley-Cassius would appear to have "virtuous motives" – whether they are purely for country or simply for regime change in order to advance the position of women. Unfortunately, Whishaw-Brutus' attitude to women suggests that, even were their revolution to succeed, that particular hope may be in vain. Nonetheless, in this production for the first time, we start to expose the gender barriers to attaining leadership positions.

Although there is still a link made between gender and power in this production, the production appears to interrogate the link itself. Fairley-Cassius is presented as powerful in scenes involving the other conspirators, and is least powerful in the early scenes with Calder-Caesar and her final scene where she believes they are losing the war. She is also seen to defer to Whishaw-Brutus which undermines the power she has in her scenes with him. When empowered, she is presented as "intelligent", "persuasive", and strong-willed, characteristics which are not attributed to her gender. However, in her powerless positions, opposite Calder-Caesar and Whishaw-Brutus, reviewers did tend to attribute this to her gender indirectly, as they implied both Calder-Caesar and Whishaw-Brutus had internalised sexism. However, this construction holds male chauvinism to account for this, not a gendered stereotype regarding Fairley-Cassius. The male leads, Whishaw-Brutus, Calder-Caesar, and Morrissey-Antony, are predominantly portrayed as empowered in this production. Considering the discourse regarding ambitious women, Farzad-Brutus' 'empowered' moment is constructed around the Seductress trope. This positions gender as precariously responsible for her power in this scene. As discussed above, the seductress uses her sexuality 'as a

weapon' to gain control of men, but is mistrusted by men and women alike, which makes any power obtained this way unstable. Similarly, for Calder-Caesar, Fairley-Cassius' ambition makes her untrustworthy, however, it is again his misogynistic attitude to Fairley-Cassius which positions her as the 'villain' in his story, while simultaneously supplying a legitimate reason for Fairley-Cassius to dislike him to the audience. Therefore while gender does not reflect incompetence in Fairley-Cassius, the seductress trope Farzad-Brutus employs does undermine her power while constructing it. Although the production does not present Whishaw-Brutus as powerless until he believes he has lost the war, certain reviewers did use his transgression of gender stereotypes to undermine his power in their reviews of the production. However, again, this only serves to expose the implicit gender essentialism of the reviewers' opinions. Considering the leaders are predominantly male, and those leaders are consistently represented as powerful, does imply a gendered link with power. However, the interrogation of sexist views explicitly and implicitly presented, serves to disrupt a simplistic gender-power relationship. Therefore, at the discursal level, I would suggest that none of the leaders are praised or blamed "on account of their gender" in this production (Baxter, 2010: 95), but rather production discourses interconnect to critique a simplistic link between gender and power.

The three discourses identified (elitism vs populism, everyday sexism, and the ambitious woman) intersect in various ways: the female leaders are associated with the elite faction, both factions are associated with everyday sexism, but the populist faction is more closely aligned with explicit chauvinism, and the discourse of the ambitious woman is intimately connected to that of everyday sexism. The 'everyday sexism' discourse serves to explain and interrogate the 'ambitious woman' discourse, such that we understand sexism is dictating that ambition be untrustworthy in a woman. This

makes us question the ‘ambitious woman’ discourse, rather than accepting it, and therefore I would suggest this intersection serves to empower women leaders as it foregrounds the sexism which is holding them back. Populism and sexism have a longstanding relationship, RW Connell even argues that the rise of fascism can be seen as, in part, a reaction to increased gender equality (Connell in Adams & Savran, 2002: 250). I would argue that the intersection of populism with explicit chauvinism undermines the masculine-typed, dominance based, leadership embodied by Calder-Caesar. All the female leaders, Fairley-Cassius, Andoh-Casca, and Farzad-Brutus, are conspirators and thus associated with the elite faction. This has the effect of implicating the elite faction as liberal and the populist one as conservative, in terms of their gender conceptions, despite the implicit sexism of Whishaw-Brutus. The ultimate victory of the conservative faction in this narrative serves to disempower the female leaders and perhaps acts as a warning to gender-liberators that appealing to conservative and populist sentiment is essential to progress. Furthermore, the interconnecting discourses signal a fourth implicit discourse, that of ‘the myth of meritocracy’.

This myth is apparent in the casting as well as production choices, but is made visible in the interaction of discourses which critique the concept of meritocracy. As previously discussed, this myth speaks to the way merit is centred in promotional discourses, which in truth are blind to (and therefore manipulated by) implicit bias. In a cast of seven women to ten men, with the female voices actively side-lined in the production through the interaction of casting with narrative, the role of meritocracy is deconstructed. This is perhaps most salient in the interactions between Fairley-Cassius and Whishaw-Brutus, where this supposedly liberal leader is seen to repeatedly dismiss Fairley-Cassius’ suggestions based on his implicit gender bias. The intersection of discourses around ‘everyday sexism’ and ‘the ambitious woman’ support a critical

interrogation of the role of sexism in promotion strategies and thereby make visible the myth of meritocracy. Modelling the production choices against corporations further builds a link outside of the theatre, and of the political factions, to organisations, and to the everyday implications of the myth of meritocracy.

Corporation models also illuminate the potential pitfalls of gender-swapped casting. Baxter warns us of the trap of seeming gender-neutrality which disguises a Male-Dominated corporation model, in *The Language of Female Leadership* (2010: 19). In this model, the principle of meritocracy is presented as practice, but if examined, tokenism is employed to mask a Male-Dominated hierarchy (Baxter, 2010: 19). This is suggested by the presence of only one woman, and no people of colour, in the four lead characters in this production. However, a reflexive examination of performance choices implies a Gender-Multiple corporation model, in the conspirators' faction at least. A Gender-Multiple corporation sees gender as only one aspect of identity, and one which does not determine communication or leadership styles. Identity is "viewed in terms of continua or overlapping categories" and gender is viewed as "multi-dimensional" rather than defined by stereotypes (Baxter, 2010: 21). This is exemplified by Whishaw-Brutus' gender fluid character portrayal, as well as the gender-swapped casting style itself. There are "relatively equal numbers of men and women" at every level of a gender-multiple organisation (Baxter, 2010: 22). This is true of the full cast for the Bridge Theatre production, which includes seven women and ten men, as well as seven people of colour to ten Caucasian actors. It is also exemplified in the conspirators' meeting which is attended by four women and three men. A discourse approach to gender and communication operates such that men and women construct their gender performatively, and employ tools associated with either gender in their communication and leadership styles. This is demonstrated by both Whishaw-Brutus and Fairley-

Cassius who adopt tools associated with either gender as the situation demands (discussed in chapter two). It is also apparent in Morrissey-Antony's use of feminine-typed communication and leadership tools in his funeral oration, which subverts stereotyping. There is also an acknowledgement of the ways in which discourses on gender pervade the organisation and society, and these discourses are openly interrogated (Baxter, 2010: 22). As argued above, discourses around everyday sexism as well as ambitious women are explored in the performance choices of this production. I would therefore argue that overall, this production models the Gender-Multiple corporation, which supports gender-multiple leadership. The factions might be seen to align to opposing gender corporation models however, such that the populist faction aligns with a male-dominated gender corporation and the elite faction with the gender-multiple model.

The contrasting gender dynamics in the two factions as performed here offer an opportunity to compare the role of sexism in two leadership styles. The male-dominated corporation, and the populist faction, use sexist language, consider men to be “natural-born leaders”, and consider men to be best suited to the public realm, women to the private. This is embodied in the delivery choices of Calder-Caesar, the casting of two men to play Caesar and Antony, and in the way Farzad-Brutus is only able to attain a sense of power in this faction by bringing the private realm into the public in the seductress persona. The elite faction slightly favour women in numbers (four to three) but Whishaw-Brutus is offered the ultimate position of leadership, implying the myth of meritocracy discussed above. However, Whishaw-Brutus' somewhat gender-fluid representation also embodies gender-multiple principles of leadership. Ultimately, it is the male-dominated model which succeeds in this narrative, which might be disempowering for the gender-multiple model of leadership. However, a liberal,

intersectional, feminist spectator (who is courted by this production) would recognise the imbalanced representation of power with regard to gender, class, and race, made visible through the production discourses. They would likely understand the male-dominated model's role in the distribution of power within these intersections, which implicates this model in continued inequality on multiple fronts. Moreover, the production encourages us to consider the supremacy of the male-dominated model as a tragedy, when placed in the context of the narrative. Modelling both corporations as conflicting factions allows both models to be critiqued and the implicit sexism present in both to be interrogated through the production discourses.

Table 5: A Gender 'Neutral' Template

PITFALL	CREATIVE STRATEGY
Casting diversely but 'unconsciously', such that gender, class, and race divisions are re-inscribed, everyday sexism is left unchallenged, tokenism is activated and the myth of meritocracy upheld uncritically.	Consciously offer diverse representation. This is the essence of the website toolkit and I offer a direct comparison in my blog, SciFi in DiverseLandia (https://www.consciouscreativitytool.com/post/sci-fi-in-diverselandia). Through casting and performance choices: ensure your production passes the Bechdel Test, interrogate everyday sexism and the myth of meritocracy. Ensure gender, class, and race, are not allowed to determine character traits, or vice versa, but are offered as facets of a nuanced identity.
Activating tropes, such as 'the ambitious woman' or 'the seductress'.	Beware of positioning strong and ambitious women as unlikeable or untrustworthy. This undermines gender diversity in leadership and gender parity in society by perpetuating myths of gender prescriptions. Position these characters, who contravene their gender

	<p>prescriptions by being strong and ambitious, as both likable and trustworthy. Similarly, the seductress trope is not as empowering as Hollywood would have you believe. Although initially synonymous with the femme fatale, we are now led to believe this trope empowers women by demonstrating how easily men are duped by their sexual appetites. Certainly women should feel liberated to embrace their sexuality, but no one should use this as a weapon. It places female sexuality as untrustworthy to men, it disempowers men (who are duped), it disempowers women (who must be seen as sexually alluring to have power – leaving the real power to heterosexual men), it tarnishes the sexual revolution, and weakens the Seductress. Let her be smarter than this. Let men be too. More creative solutions, less tired tropes, please.</p>
--	---

My anecdotal experience as an audience member, watching each of the productions live in London, would have been influenced by my personal biases as well as the psycho-physiological experience of the day at the theatre itself. This research project was largely born of a desire to find the words to express and explain my instinctive reactions to each production (which you can find in Appendix E). The research I conducted shifted my feminist leaning from difference to discourse, and my understanding of leadership from binary to gender-multiple. It has also made an activist of me, committed to a gender-revolution within the arts industry. Simply put, it no longer feels sufficient to tell and retell these stories by regurgitating, or mirroring, able-bodied, heteronormative, white masculinity each time. Although this study has focused on gender, the website and following chapter open this somewhat to embrace an

intersectional feminist critical methodology. In this way, I look hopefully forward, toward a gender multiple, intersectional future for storytelling practice.

Chapter Four

Conscious Creativity

The website toolkit is an integral part of this PhD and can be viewed here:

<https://www.consciouscreativitytool.com/>

In particular, I have included the website pages listed below in the word count for this thesis. They are also transcribed in Appendix F. I have not included this page in the word count as it functions only as a guide.

The three core pages which form the essence of the toolkit are password protected. The passwords are given below, and I discuss this choice in the following chapter.

Included Webpages:

Implicit Bias

Conscious Casting

Password: 22sT26Nc1075Y

Conscious Choices: Performance

Password: A28C06s24ov7L9

Conscious Spectating

Password: 77Ex82T1u4

Blog

Glossary

Word count: 19, 599.

Chapter Five

Active Strategies: A Toolkit

The website toolkit, Conscious Creativity, was designed to translate my methodology into a wider context and to offer accessible strategies to counter bias within this. Although initially closely linked to Baxter's Feminist Post-Structural Discourse Analysis (FPDA), when broadening the tool, Unconscious Bias Training (UBT) research became instrumental in shaping the design. This chapter discusses both how and why I adapted the toolkit as I did, and the importance of the tool for the industry. It also describes how the webtool works. The chapter is designed to be read independent to the website, but it would benefit the reader to have access to the site. Each webpage mirrors a chapter in this thesis, but expands beyond the parameters of the thesis, taking the method into the 'real world'. To do so, I needed the functionality to reflect industry structures and processes, to allow for seamless integration. I also needed the method to become less analytical and more interactive, allowing industry professionals to access it as a resource and guide. Finally, I needed a name that would capture my objectives with the tool and inspire professionals to access and implement it.

Why Conscious Creativity?

The name 'Conscious Creativity' was born of the two foundational principles of my work and of the method itself: the desire to make the unconscious, conscious, while supporting and promoting creative choices. Collectively we refer to creatives to mean anyone whose position includes making artistic choices. In our industry this would include casting directors, directors, and actors, as well as writers, costume and set

designers, movement directors, and sound designers, among others. Producers who take an active role in programming may also fall under creatives, but usually this role falls under the business umbrella where it is more closely aligned with development teams, raising money and managing finances. In its current incarnation, this method is therefore pitched toward creatives in our industry, offering guidance on how they can make their artistic choices more consciously. The name is also designed to overcome a key objection to ‘interference’ in artistic choices: the *stifling* of creativity.

There is a common misconception that ‘political correctness’ will hinder artistic expression, I wanted to ensure Conscious Creativity actively discredited that impression from the outset. In September 2020, John Cleese condemned ‘woke jokes’ and “called ‘political correctness’ the fastest way to stifle creativity” (White, 2020). In 2018, writing for *The Spectator*, Julie Burchill asked, ‘Will Identity Politics Kill Musical Theatre?’ (Burchill, 2018). Andrew Lloyd Webber certainly thought so in 2008 when he “bemoaned the rise of political correctness” and it’s stifling of creativity (Signh, 2008). This undercurrent of resistance to a more conscious artistic practice stems from a fear that ‘political correctness’ imposes boundaries and limitations on artists. I hope that my method demonstrates that it is our bias that binds our choices, and in freeing ourselves from those habitual choices we are in fact unlocking a creative plethora of options for our artistic palate. It was therefore important to me to include the word creativity in the naming of my methodology. I wanted to advertise this as a toolkit which unlocks creative potential, and not a set of rules that will inhibit this. The toolkit is also aimed at consumers who aren’t making obviously creative choices, however.

Conscious Creativity also offers guidance for audiences on how to approach their spectating choices, in part because the webtool was born of a previous side project of mine: blogging about theatre, film, and television. Early in my second year of this PhD,

I started a blog focusing on issues around intersectional representation in storytelling. It was inspired by my research at that time into Jill Dolan's *Feminist Spectator as Critic*. Having read her book which outlined her theories on feminist spectatorship, I then discovered her blog of the same name. I was inspired by the way her blog embodied and clarified her theories for me by applying them to her spectating choices. Informally, I tried this out for myself, applying my methodology to two SciFi television shows I had recently encountered: *Star Trek: Discovery*, and *Altered Carbon*. It was immediately apparent that my methodology was limited by its focus on gender alone, and so I experimented with expanding the scope of my methodology. This led to the formation of my *Intersectional Critic as Activist* blogspot.

This blog helped focus the intention behind my methodology and offered me an opportunity to articulate the essence of this while broadening the methodology beyond gender. My blog on those two SciFi series appears on the Conscious Creativity site. It argues that the distinction between casting diversely and diverse representation is profound and noteworthy. These productions, as well as the blog that follows on race and history, make the need for an intersectional approach immediately apparent. One cannot discuss the true value and impact of Sonequa Martin-Green playing Michael Burnham without describing both her race and her gender. Similarly, one cannot adequately express the damage of casting Joel Kinnaman to play Takeshi Kovacs without considering the role of white-washing in our casting practice. I therefore refashioned the methodology to allow for an intersectional critical practice.

The *Intersectional Critic as Activist* was inspired by Dolan's blog, and is, itself, a creative form of spectatorship. The name pays homage to Dolan's *Feminist Spectator as Critic* while simultaneously articulating the shift in perspective I am directing. As I describe on the blogspot: "looking to the future we believe in, our feminism is

intersectional, our spectatorship critically aware, and we hope through our criticism to inspire activism” (Hall, *Manifesto*, 2019). Too often our spectatorship, particularly of film and television, is passive. An intersectional critic must necessarily ask, not only what s/he enjoyed or didn’t, but crucially – how it might have been done differently. We are interested in representation, to critique this we must first imagine alternative casting and creative choices. Kinnaman’s performance as Kovacs is engaging and, on the surface, there is no reason to critique his choices. However, an intersectional critic imagines a different style of representation and can therefore identify why his casting is problematic and how this might have been improved. This imaginative leap is essential to conscious spectatorship, making it a creative practice as well.

This blogspot was my first attempt at translating my methodology for use within a broad array of story frameworks outside theatre, and identity foci beyond gender. It alerted me to further challenges facing our industry and the need for active strategies like my methodology offers for countering bias in storytelling. For example, as I mention in my blog on *Altered Carbon*, the cast appears to be diverse – there are a variety of different genders, races, and ages included. However, the casting style falls into the bias trap. The characters of colour are all secondary and serve Kovacs narrative – as depicted by white Kinnaman, and women are presented as objects to be desired. This is made particularly blatant by the barely-there costume – or frequent total lack thereof – for the female characters. Reading criticism on the series, it became apparent that several reviewers felt the casting to be suitably diverse, having overlooked the bias pitfalls, as the Creative team must similarly have done. This ultimately prompted the creation of Conscious Creativity as a toolkit for industry professionals to support them in navigating those bias pitfalls during the creative process of production. Conscious

Creativity is a highly specialised tool, however, focusing on implicit gender bias, and as such is not in conflict with other similar industry tools.

Conscious Creativity acts as an alternative, or supplementary tool to the two primary tools currently available. As described in the Introduction, Tonic Theatre's online Casting Toolkit has a broad scope and attempts to offer resources on, and provocations around, a range of identities which can incur discriminatory representation in casting. These include people who identify as: disabled, black, Asian, or of a minority ethnicity, LGBTQIA, and as women. Their online toolkit is better described as an educational resource which includes some very broad questions for consideration attached to different stages in the production process. Unfortunately, with such a wide scope, the Theatre Casting Toolkit doesn't have the capacity to offer the depth of direction Conscious Creativity can. A user could therefore adopt strategies proposed by both kits simultaneously. I suggest this in the Casting page of the site, in the 'Recipe for Representation' section which concludes the page. NeRoPa in contrast has a narrow focus, on binary gender swapping.

NeRoPa would benefit from a deeper consideration of both nonbinary gender representation, and implicit bias in casting practice, which Conscious Creativity offers. As discussed in the Introduction and in the Casting Section of the website, NeRoPa, or Neutral Roles Parity, is designed to support the reallocation of neutral roles from male to female performers. In addition to its binary focus, NeRoPa doesn't appear to engage deeply with implicit gender bias within the reallocation process. Conscious Creativity could therefore be used alongside NeRoPa to offer guidance on these areas. The recent creation of these key casting tools, NeRoPa in 2016 and the Theatre Casting Toolkit in 2019, demonstrates an interest in and need for strategies to support diverse representation in our industry. All the tools on offer are organised around specific

workplace situations, which has been shown to be more effective by UBT research, but only Conscious Creativity offers counter-bias strategies supported by UBT research and highlights pitfalls for the user as well.

Developing Conscious Creativity

Although initially closely linked to Baxter's Feminist Post-Structural Discourse Analysis (FPDA), I also consulted wider research on unconscious bias training to determine which elements were needed to make Conscious Creativity a viable tool for countering bias in our industry. Unconscious Bias Training (UBT) is usually focused on raising awareness of bias, often through taking the Implicit Association Test (IAT),⁵⁸ but awareness is not intervention (Agarwal, 2020: 402 – 404) (Emerson, 2017). As an intervention, the Equality & Human Rights Commission's 2018 study of UBT showed that, in isolation, online awareness-focused UBT has minimal effect (Atewologun, Cornish, & Tresh, 2018). A 2015 study suggested that discussing and analysing stereotypes might even activate stereotyped thinking, rather than eroding it (Emerson, 2017). Awareness of implicit bias is an essential step for instigating change but is itself insufficient for transformation. Research demonstrates that awareness measures must be combined with active strategies for UBT to be effective (Atewologun, Cornish, & Tresh, 2018) (Madva, 2020: 233 – 260). I designed the site with this in mind, focusing on strategies supported by UBT research: slowing thinking to make the unconscious

⁵⁸ The IAT measures reaction time with the assumption being that you will link concepts you unconsciously connect together more quickly than those you don't. For example, linking women with home and men with work may take less time than the opposite. The time differences when taking the test are then suggested as diagnostic of your unconsciously held beliefs (that women belong in the home). However, there are a number of problems with this measure: it doesn't accurately predict behaviour, it can be influenced by external factors, and has a test-retest *unreliability* (Agarwal, 2020: 402 – 404) (*Project Implicit* online). I include a short video in the web-tool that discusses the limitations of the IAT. However, the IAT does measure unconscious attitudes better than self-report studies, and is more reliable as a measure of social attitudes across large groups, than at an individual level (*Project Implicit* online).

conscious, and challenging habits by focusing on situation specific guidelines using if-then plans. However, it was necessary to touch on awareness first to ensure readers sufficiently understood the problem and were motivated to follow the guidelines.

Conscious Creativity touches briefly on awareness, but its principal focus is on structural change. The ‘Implicit Bias’ section of the web-tool opens with a riddle designed to prompt the reader to confront their bias upfront. Beyond this playful brain teaser, the page offers brief explanations of bias, how it permeates storytelling, and the power of storytelling to influence our unconscious thinking. It does not front load the user with research, but provides a series of video links which go into detail on the key points around bias, storytelling, stereotype threat, and symbolic annihilation. The toolkit itself is much more detailed and functions as a framework for untangling bias at each point in the creative process. As a structural intervention it is designed to reform habits along more inclusive lines. It offers users the opportunity to develop new skills which can be implemented long term, making lasting change in the industry more likely. Using the pitfalls identified in this thesis, I structured the methodology to mirror research-backed strategies in UBT practices, and framed the site to follow the creative process.

In *Thinking, Fast and Slow*, Nobel laureate Daniel Kahneman describes our thought processes as divided into two systems (2011). System one is fast: it is instinctive, emotional, and prone to being influenced by bias. System two is slow: it is rational, deliberate, and offers us an opportunity to counter bias in our decision-making. Delaying system one thinking in favour of system two is an essential tenant of de-biasing strategies. This process of reversing unconscious thought patterns or activity in favour of reinstating the conscious mode to improve performance or perception is also called de-automatization (Agarwal, 2020: 413). Conscious Creativity therefore aims to

slow our thinking down in order to re-activate conscious consideration. It does this by inserting additional steps into our creative processes to disrupt habits within them.

Implicit bias is like a deeply ingrained, unhealthy, habit. Awareness that sitting too much is bad for us is not in itself going to get us moving. We need intention to change, and then we need to know how to change – here a couch to 5K plan might help. Only through consistent adoption of new habits can we begin to retrain ourselves out of our unconscious bias (Agarwal, 2020: 413). Using the latest research on retraining approaches, Conscious Creativity aims to provide a framework to support our industry in redrawing healthy forms of representation in our storytelling. Perhaps the most important of these, is that the guidelines be situation specific.

Situation-specific structural change is essential to de-biasing strategies, but is contingent on individual intention (Madva, 2020: 238) (Emerson, 2017). UBT that focuses on individual bias can backfire, however, for two key reasons: defensiveness and stereotype conditioning. When we emphasise individual biases we risk participants becoming defensive and even justifying their implicit bias by doubling down with confirmation bias (Emerson, 2017).⁵⁹ Instead, UBT must foreground the nature of bias as a universal part of a healthy human brain, but also crucially, as *changeable* (Atewologun, Cornish, & Tresh, 2018: 22). If participants are led to believe our stereotype conditioning is natural, they can mistakenly think it is permanent or inevitable, making transformation impossible. Conscious Creativity therefore touches lightly on the nature of bias as a function of all minds, and emphasises the role storytelling plays in shaping – and potentially reshaping – our implicit biases. An

⁵⁹ Confirmation Bias is the tendency to seek out information which supports our beliefs, decisions, or actions, while ignoring evidence to the contrary.

overemphasis on re-educating participants about stereotypes can also have the unintended effect of reinforcing these associations.

When UBT is dominated by stereotype education, rather than strategies to de-bias, training can backfire by strengthening implicit bias associations and de-motivating participants. The more we engage with stereotypes, the stronger our associative memory of those types becomes. Our stereotype connections are already reasonably strong, therefore when the weight of UBT is placed on re-emphasising these links – even to point out the evidence disproving them – it can enforce our biases (Behavioural Insights Team, 2020: 3). This is because the lasting memory is of the stereotype associations rather than the strategies to overcome these (Ezaydi, 2020) (Dugoid & Thomas-Hunt, 2015: 343 – 349). Another unintended effect is de-motivating participants.

Participants can leave UBT de-motivated either because they are overwhelmed by the information, or they mistakenly believe the problem to have been solved through awareness. A common, and very well meaning, trend in UBT is active listening. There is unquestionably a place for listening, and the act of sharing can be cathartic and healing in itself. However, sessions limited to awareness and active listening risk leaving participants emotionally drained and, without strategies to implement, overwhelmed by the task and paralysed with uncertainty on how to overcome it. In contrast, participants who receive UBT may also mistake awareness for intervention and assume the problem to have been ‘solved’ by attending a UBT session (Behavioural Insights Team, 2020: 3). When UBT backfires like this, it can result in worse diversity

efforts than before training was implemented.⁶⁰ Conscious Creativity therefore goes beyond awareness to focus on de-biasing strategies, with stereotyping mentioned only as a pitfall to be avoided. The literature agrees that clear strategies are central to the effectiveness of UBT, but without the individual intention to change, little progress can be made.

Structural change is necessary for UBT to succeed, but bringing about systemic change depends on the belief changes of individuals, creating a vicious circle of interdependency (Madva, 2020: 239). The distinctions between structures and individuals are drawn somewhat differently by individual implicit bias theorists (Brownstein, 2020: 57 – 71) (Ayala-Lopez & Beeghly, 2020: 211 – 227), but broadly: structural change is about the framework supporting an organisation, or in this case, the framework of our storytelling; an individual then makes choices within this framework. For example, the casting director is an individual who finds actors to play the role of characters in a production. The way in which they go about looking for the actors, auditioning, and selecting them, is the structure, or framework, supporting this process. Structural change then refers to the ways we can adjust policies and procedures to mitigate bias. Structural reform is more effective than UBT that aims to change individual beliefs and motivations. However, systemic change is more likely to succeed if the individual making choices about the policies and procedures is aware of their own bias and motivated to address this. There is already considerable rhetoric around change in the industry, and the presence of other tools to dismantle bias (NeRoPa and The Theatre Casting Toolkit) suggests that individual understanding and motivation is

⁶⁰ A US meta-analysis of diversity training across 830 US organisations over 30 years found that “mandatory [awareness raising] diversity training either does not change the number of women in management positions, or actually reduces it” (Behavioural Insights Team, 2020: 3).

at least increasing. Conscious Creativity is therefore focused on systemic changes, and offers clear directions attached to specific situations which users can easily follow.

UBT shows the most promising results when concrete plans are offered to follow. Implementation Intentions, or If-Then plans, are easy to remember, follow, and execute (Madva, 2020: 241 – 242) (Atewologun, Cornish, & Tresh, 2018: 29). They identify a possible pitfall (*if I'm craving chocolate while on diet*) and offer a strategy to counter this (*then I'll reach for a fruit instead*). The If-Then plans in Conscious Creativity are most explicit in the casting section, and subtlest in the Spectating section, but are apparent throughout the web-tool. I did struggle to balance the need for clear and specific guidelines with the nature of a creative industry. It was important to me that the tool not be prescriptive, but still offer clarity on a subject too often left vague, and equip users with concrete plans to implement. Ultimately I balanced this by locating the If-Then plans around pitfalls. Conscious Creativity therefore facilitates creative choices by offering multiple *then* options to choose from while still highlighting choices to be avoided where possible. This is a bias mitigation strategy.

UBT can focus on bias mitigation and/or bias reduction (Atewologun, Cornish, & Tresh, 2018: 28-29). Conscious Creativity is designed to implement mitigation strategies with the hoped-for outcome being bias reduction longer term. Mitigation strategies are plans to counter bias's negative effects. They work around our unconscious bias but do not try to change it directly. Structural changes, including situation specific guidelines and if-then plans, fall under mitigation strategies. Reduction strategies focus on the individual and aim to diminish their unconscious bias more directly. Our industry is in the business of representation. As such, mitigation strategies here can have the effect of creating bias reduction strategies and distributing

them to our communities through a readily available, and extremely popular, resource: entertainment.

The entertainment industry is in a unique position: it is able to embody bias reduction strategies which could have a marked impact on implicit bias in our society in the longer term. Bias reduction strategies involve counter-stereotype representation, minimising status differences, building common ground, and encouraging perspective-taking. Storytelling is one of the most powerful tools we have for bias reduction. I embedded a BBC video on the Implicit Bias page of Conscious Creativity which describes ‘how stories shape our minds’. There is considerable research into the transformative power of narrative which supports this and demonstrates how interaction with story and character activate empathy, reduce in-group/out-group thinking, and decrease both consciously and unconsciously held bias (Madva, 2020: 244) (Agarwal, 2020: 414). With this in mind, Conscious Creativity’s mitigation strategies are formed to support the creation of reduction strategies, making them doubly significant. In order to create a tool to counter stereotypes I utilised FPDA and the analysis tool I developed for this thesis as a guide.

UBT research provided an approach framework for Conscious Creativity, but it was the thesis methodology, strongly influenced by FPDA, that clarified the pitfalls it is designed to help avoid. Without the insights gained by researching gender and leadership stereotyping, alongside gender and communication stereotyping, to create the thesis methodology, I could not have built Conscious Creativity. This toolkit goes beyond superficial stereotyping, like that which the surgeon riddle illuminates, to tackle deeply embodied biases like those attached to an actor’s gestural choices or intuitive ones such as those which influence a spectator’s choices. I use UBT approaches to tackle industry-wide implicit gender biases illuminated by my thesis research. In

keeping with FPDA, I also incorporate a reflexive approach to conclude each webpage. This takes the form of deeper prompts for the user to consider. I direct them to reassess by exploring ‘against the grain’, or outside the box. This also acts as a bird’s eye view where the detailed steps of the toolkit may obscure the true value of choices by isolating them from the production as a whole. For example, at the close of the casting page I include a section on wider considerations which makes clear the value of intersecting identity vectors, or the profile of the actor, in character creation, as well as the balance of identities within the cast. Similarly the narrative action must be considered – sometimes a stereotype needs to be embraced in casting so that the narrative can undermine it through action. The strength of this tool is in the depth it is able to reach utilising FPDA and gender bias research, delivered using research backed UBT strategies.

Using Conscious Creativity

Conscious Creativity is designed primarily for functionality – I hoped to make it as user-friendly as possible. A webtool immediately seemed the most accessible. An online toolkit could be accessed on a multitude of different devices, and in a multiplicity of locations: while travelling, in the office, casting room, rehearsal room, or on set. It could also be accessed by spectators from home or while out at the theatre or cinema. This allowed the toolkit to be available to everyone in a variety of different contexts or circumstances. Each page then follows a clear, step-by-step, process which mirrors the industry. This structure is designed both to enhance ease of use and to ensure the guidelines are all situation specific, in line with UBT research. Structuring anti-bias strategies around workplace scenarios also makes them more memorable and easier to

implement (Emerson, 2017) (Madva, 2020: 241). For example, the casting tool enters the casting process when the casting director is attached to a project but has not yet seen any actors for the roles. It then follows the process through to completion, illuminating pitfalls along the way.

Conscious Casting

My partner, a cisgender male actor, was asked to audition for the role of a midwife in a television show last month. I was delighted! Thrilled to see that the creative team had decided to cast this role counter to the feminine-typed stereotypes that are attached to it. He wasn't just auditioning for a nurse – this character was a *midwife*, perhaps the most 'female' of role stereotypes. Better still the character had lines which showed real balance and actively disrupted stereotyping. The first line was directed to be delivered with authority, imposing control over an unruly room; the second, spoken to the expectant mother, was requested to be expressed with warmth, like a comforting hug. Glorious! Here was an opportunity to show a masculine-typed man in a feminine-typed role, being both strong and imposing in a masculine-typed expression *and* gentle and warm. It was only a small role, granted, but the counter-stereotyping involved in creating it was, I felt, an exciting sign of things to come. Although he didn't book the midwife role, he was cast in another role on the same show and episode, and met the actor they did cast. I was bursting with curiosity about him, who had ultimately won this role? How had his casting disrupted the role-trap? When I asked my partner, he shrugged, "they cast a woman in the end". "A woman?" "Yeah, to be fair, she looked just like a midwife." My heart sank.

Even with the best intentions, bias seeps into our decision-making and nudges it back toward the familiar stereotype. However, if we reassess our choices at each juncture, following the Conscious Casting guidelines, we can mitigate bias in the hiring process. The Conscious Casting guidelines begin at the point where casting directors have compiled the character breakdown for advertising but not yet posted it, or invited any actors in to audition. This is a crucial stage where implicit bias can enter the casting process. Research shows that when we are presented with options prior to deciding on criteria for evaluation, our bias will influence the choice. However, we can prevent this if criteria are decided prior to evaluation⁶¹. It is entirely possible that the team casting for that midwife role, hoping to be an equal opportunity employer, opened the breakdown to all genders. Superficially, this seems like the fairest way to approach that casting. However, had they followed the Conscious Casting guidelines, their thinking may have been sufficiently delayed to recognise that leaving the gender category open was inviting bias back into the casting process. Accessing this tool before finalising the breakdown criteria pre-emptively addresses any bias that could manifest in the casting process.

At each stage of the casting process, my methodology aims to slow down decision making to reduce instinctive choices in favour of conscious ones. For example, as the casting director creates a casting breakdown, they are asked to consciously categorise the breakdown traits according to sex role stereotypes (for example, a midwife is stereotyped in strongly feminine-typed / interpersonal ways: people-focused, care-giving, empathetic, and supportive). This might seem like an unnecessarily labour-

⁶¹ Remember the Chief of Police recruitment example discussed in Chapter One where participants chose the male candidate over the female regardless of which way round the CVs were gendered, justifying their choice in retrospect. However, this gender bias was circumvented if candidates selected the most important recruitment criteria in advance (Ulmann and Cohen 2005, quoted in Madva, 2020: 247-8).

intensive additional step, but it prompts the casting director to engage with stereotype associations before any actors can even apply for an audition. Casting can be an intuitive process. Often casting directors will say that they don't know what they're looking for ahead of auditioning – they are open to discover which actor just *feels right* for the role (*Casting Frontier*, 2019). It's likely that this is precisely how the midwife casting team felt when they opened the casting to all genders. On the surface this implies a more equitable room: everyone who enters has a fair shot. In reality, this approach supports the myth of meritocracy which I discuss in Chapter Three, and is linked to the problem of 'blind casting'.

Blind casting is the practice of casting, in theory, without considering the actor's race, ethnicity, gender, or body type. It implies that appearance is inconsequential to the character's identity as audiences are encouraged to overlook the actor's identity where it deviates from the character being portrayed (Young, 2013: 57). The intention is to suggest that a skilled actor can play any role, but appearance is an integral part of identity and one that cannot – and *should not* – be erased. Harvey Young describes the practice of colourblind casting as “a form of whiteface”: the racial and cultural experiences of the body on stage are being subordinated to the traditional white staging (2013: 59). Instead, we should aim to take a multicultural rather than blind approach to diversity (Atewologun, Cornish, & Tresh, 2018: 29). Conscious Casting foregrounds diversity by highlighting how different bodies interact with the narrative. I discuss the ways that casting with a conscious eye to diversity can amplify its source material in my blog on *Hamilton: There's Nothing Black and White About History* (Conscious Creativity site). Additionally, blind casting can actually further disadvantage diverse actors.

Appeals to identity-blindness in hiring procedures can have the unintended effect of promoting mainstream bodies, because bias isn't addressed (Madva, 2020: 251). The pretence of a meritocracy can allow decision-makers to overlook their bias and, consequently, to be influenced by it, because they are allowing their System One (fast) thought processes to dominate. Blind algorithms aren't inherently bias-free, either.⁶² The Theatre Casting Toolkit touches on this when asking casting directors to consider actors who may not have drama school training. This doesn't mean they aren't as skilled, but could mean they "have faced a series of systemic barriers to accessing opportunities or training" (*Prompts*, 2019: 4). Blind algorithms that look for the 'best fit CV' are then perpetuating bias by seeking qualifications indicative of privilege. Of course this, too, is situation and bias-dependent⁶³. An upfront awareness of which stereotypes could dominate the character blend before the breakdown is posted, allows casting directors to de-automatize their casting from intuitive to active. They are then able to process submissions with a more conscious eye to how those actors might reinforce or subvert the stereotyping present.

In the Implicit Bias page of the webtool I open with a surgeon riddle because I'm interested in gender and leadership – and as an avid *Grey's Anatomy* viewer, I know surgeons are *hard-core*. However, the reverse riddle may have been even more illuminating and impactful. It goes like this: A mother and daughter are in a car accident, the mother dies on impact, the daughter is rushed to hospital, but the nurse says, 'I can't treat this girl, because she's my daughter' – how is this possible? One of the most enduring and restrictive gender stereotypes is the automatic association of

⁶² Twitter user @DoraVargha recently demonstrated Google's gender bias by asking it to translate (gender-neutral) Hungarian into English. Google selected pronouns according to stereotype, including 'she washes the dishes' and 'he makes a lot of money'. Other users did their own experiments and uniformly Google translate was revealed to be extremely gender-biased (Abraham, 2021).

⁶³ Remember the musicians example in chapter one where blind auditions increased the likelihood of female candidates being selected from 25% to 46% (Agarwal, 2020: 413).

women with care-giving roles, particularly ‘lower status’ ones. While a surgeon is technically involved with patient care, this is not how we stereotype this role, however nurses are quintessentially care-giving and are also perceived to have lower status. That combination makes it difficult for us to recognise the possibility that the nurse is the girl’s father. Additionally, while seeing a woman in a surgeon role is empowering for women, seeing a male nurse may feel disempowering for male viewers who are used to seeing their sex in leadership roles. In the case of my partner’s audition, I was delighted with the concept of a male midwife because it both empowered that role, and countered the female-nurse stereotype. Although casting a female actor, instead of a male one, to play the role of midwife would likely improve the gender balance of the production overall, it embeds this damaging stereotype: women take care (Catalyst, 2018). This was undoubtedly not the intention of the casting team. Had they followed Conscious Casting’s if-then prompts, they may not have fallen into the bias trap.

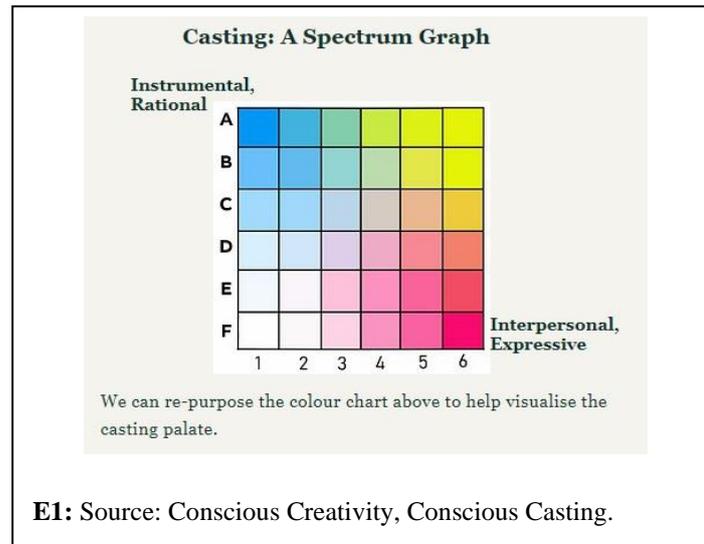
Conscious Casting’s question – answer framework is the most overt of the If-Then plans I provide, but is still relatively open. The initial questions are painfully binary by necessity – I am trying to establish the character’s relationship to binary stereotypes. Once this has been identified (by comparing the character’s gender personality with their sex in the text), the casting director can then click on the relevant answer and be taken directly to guidelines which pertain to that character specifically. Had the midwife team followed this process, they would have been directed to the Gender-Swapped Casting Style section (because the character’s gender was not integral to the narrative) and to the Traditional Gender category within this (for female characters high in feminine-typed traits). There they would have found the pitfalls of this casting type: conflating the actor’s gender identity or expression with the character’s gender personality (feminine-typed). Knowing this pitfall, they would (hopefully) have

excluded actors who fell into that casting bias trap *before* any were considered for the role. This quick and easy additional step would have ensured they didn't see any actors who could have triggered their implicit bias when selecting for this role, mitigating the influence of bias in the casting process. To make this identification even easier, the page provides visual examples of the key pitfalls I highlight.

I chose to name the pitfalls I identify through the methodology in order to provide clear and explicit examples for users. In the case of the midwife casting, I named that pitfall 'The Princess Effect', with the contrasting pitfall called 'The Viking Effect'. Both offer the extreme version of the stereotype Conscious Casting aims to avoid. There are four influences on gender stereotyping in an actor-character blend: the character's sex and gender personality, and the actor's gender identity and expression (or performative embodiment of gender). These effects occur when all four elements converge on a single point: feminine-typed or masculine-typed. For example, where we have a male character who is competitive, goal-oriented, and assertive in gender personality, and an actor whose gender identity is male and whose gender expression is strongly masculine-typed, we are compounding the masculine-typed stereotype association. The Viking Effect is therefore comprised of a masculine-typed, male character, played by a masculine-typed male actor. Editing even just one of those variables can disrupt the stereotype association. Alter several, and we start to see a counter-stereotype represented, but new pitfalls also arise.

Gender-swapped casting, where the character's sex is changed to match the actor's gender identity, isn't automatically bias-free. Enter: 'The Jack Effect'. *Will and Grace*, the now iconic US series about two homosexual men, Will and Jack, and two heterosexual women, Grace and Karen, is considered instrumental in changing public opinion on gay rights (Madva, 2020: 254). The series reduced heterosexism by

exposing audiences to engaging narratives about out-group members (gay men). *Will and Grace* blurred in-group / out-group lines by building common ground: audiences empathised with and were endeared toward these characters. However, the series also perpetuated a damaging stereotype about gay men: that they are feminine. As Conrad Alexandrowicz observes, ‘effeminate’ is a pejorative code word for homosexual. Furthermore, Alexandrowicz identifies a particular fear of the feminine in men and terms it ‘effemiphobia’ (2020). Sean Hayes, who played Jack McFarland, performatively constructed Jack’s gender in feminised ways. On the Casting page of the site I include a video which demonstrates this as Jack meets Cher and, believing Cher to be a drag queen, attempts to out-Cher Cher to comic effect. Technically, Jack is a cross-typed character who is cast in the traditional (gender-locked) manner. The character of Jack was written as male and cast this way, but has a feminine-typed gender personality (hence cross-typed). However, this is also a pitfall when re-gendering characters in gender-swapped casting. Conflating gender personality with gender expression compounds the stereotype that feminine-typed personality traits ‘belong’ in feminine-typed bodies, and vice versa. This is particularly true when any of the four variables are at the extremes of their spectrum. To mitigate this and encourage more nuanced approaches to casting, I included a ‘Casting Colour Palette’.



The ‘Casting Palate’ analogy was designed to support creativity while simultaneously dismantling binary casting styles. The spectrum graph (E1, above) uses colour as a metaphor for each of the four elements (the character’s sex and gender personality, and the actor’s gender identity and expression). The idea being to use as many different colours as possible in each casting blend. If the character’s sex is male and needs to remain so (A:1), then hopefully the character’s gender personality isn’t also masculine-typed / instrumental (A:1), but let’s assume so. Let’s further assume the character’s sex is integral to the narrative, meaning the actor needs to identify as male (again, A:1) – it then becomes imperative that the actor’s gender expression be a different colour in order to avoid The Viking Effect. The idea is to paint the blend using as many different colours as possible, but naturally, this isn’t always possible. Nonetheless, the colour palate analogy helps casting directors to visualise pitfalls as monotone – boring – character creation, and counter-stereotypes as colourful, creative, blends. Additionally, blends do not exist in isolation, and casting, like painting, necessarily involves finding the right colour palate for the production as a whole.

I close the Conscious Casting page with a ‘recipe’ which speaks to the ways in which gender interacts with other identity vectors in casting, and how actors, like ingredients, must mix well together. I also acknowledge here that different recipes call for varied ingredients – it might be necessary to cast along a stereotype in order for the narrative action to dismantle that stereotype, for example. Although there are a multitude of elements to consider, in isolation and in relation to the whole, casting is probably the most powerful tool at our disposal to challenge stereotypes and improve representation in our industry. Through casting we can challenge conventional status representations and blur in-group / out-group lines. This has the potential to erode difference rhetoric, build empathy and connection, as well as create “possibility-expanding role models for members of disadvantaged groups” (Madva, 2020: 254). However, to do so we must successfully navigate the pitfalls our unconscious bias pulls us into. Conscious Casting is best positioned to support this process.

Conscious Choices: Performance

The Acting page of the web-tool follows an actor’s journey from receiving the script to performance, offering strategies to undermine the operation of bias at each stage. In this section, I highlight the role of the unconscious in an actor’s choices and how this can be both an asset and a conduit for bias in character creation. Although I use situation specific if-then plans, this section’s engagement with bias is perhaps the most covert of the pages. This is because nonverbal cues are themselves deeply unconscious, and the most valuable counter-strategy is to create a nuanced character. I therefore position bias in character creation as an absence of nuance: stereotyped characters lack layers, contradictions, and depth. However, the route I take to building nuance is both

more analytical than actors might usually be, and deeply embodied. It is rooted in textual analysis, and begins with a philosophical question.

If we could take the brain from person one and place it into the body of person two, who would wake up? This opening provocation is designed to make the user think about the nature of character creation, and in particular, to consider the role of the bodymind in this process. Acting might be considered the craft of intuition. Following an impulse organically, ‘in the moment’, is often positioned as paramount to ‘good acting’. This mind-body problem prompts actors to recognise the role of their bodymind in the creation of character and how this might lead them to make choices not necessarily true of the character, but born of their own instinctive response to the text, or to their scene partner’s choices. With the understanding that their immediate, intuitive, impulses might not be the most useful for the character, I then begin the Conscious method of character creation with a review of the text.

The acting toolkit formally begins with Katie Mitchell’s Facts and Questions exercise (Mitchell, 2009: 11, 24). I originally mentioned this exercise in Chapter One of the thesis in relation to the character breakdown traits, but it is also useful for actors approaching a new character. Actors can read scripts subjectively, that is from their own embodied experience. This can lead actors to overlook character attributes that don’t align with their initial impression of the character based on an intuitive reading of the script. The Facts and Questions exercise, inserted early in the character creation process, pushes the actor to reincorporate aspects they may have unconsciously been blind to before choices solidify. It is a method of de-automatizing their choices by slowing their approach to making those choices through deliberate analysis of the text character as they appear on the page. Alongside the other exercises, this supports the actor in creating a more nuanced and balanced character, which is more engaging for

audiences. This purposeful and detailed style of text work can feel like we are privileging a rational approach to performance over an embodied one.

Acting from a rational, rather than intuitive, position might appear to be counter-productive advice – actors are frequently told to ‘get out of their head’ and to ‘stop overthinking’, after all. A Conscious Performance is still an embodied and connected one, however. I have a student who always imposes her vocal rhythm on her character’s dialogue. It is not a conscious choice to ignore the punctuation, it is simply her intuitive processing of the text. Walking the text, the next step in this method, pushes actors to embody the rhythm of their character’s dialogue instead of their own, prompting them to reach further toward character. This exercise continues the work to slow the actor’s decision-making, moving it from intuitive in an unconscious sense, to connected and embodied but from a conscious perspective. The Tactic Position and Persuasion Style exercises similarly push them to engage with the text in a slower and more deliberate, but nonetheless ultimately embodied, way.

In addition to creating more nuanced characters, when actors play with tactic positions and persuasion styles they offer more diverse representations of power. Professional actors will be familiar with finding their character’s objective and tactics; these terms are commonplace in rehearsal rooms and actor training studios. In addition to this, I ask actors to create a Tactical Gesture which metaphorically embodies *how* their character is trying to achieve their objective. I use an exercise which engages with the embodied metaphor of seeing and being seen to support them in finding this gesture. The tactical gesture is inspired by Chekhov’s Psychological Gesture, but where the psychological gesture captures the character’s most fervent desire (or super-objective), the tactical gesture connects the actor with their character’s primary method to achieve that goal. It is another way of pushing the actor to reach toward the psychological

through the physical, but is inspired by my research on leadership styles using FPDA. Having found their tactical gesture, the following steps prompt the actor to build contradiction into their choices, including occasionally playing *against* the text-tactic.

Characters rich in nuance and contradiction are more engaging to play and to watch – and they undermine stereotypes. As with the casting palate, the performance palate can fall into the bias trap when we paint with one colour. Nudging actors to find contradictions, even playing against the text in places, allows them to reach outside their box of blue to incorporate a rainbow of variety and diversity in their choices. If a line appears logical we can still offer an emotional delivery, assuming this is in keeping with the character and scene. The text is a roadmap which the skilled actor turns into a technicolour exploration. The process of building nuance into a character erodes simplistic hero / villain binaries, and presents the action of power in more diverse ways, beyond the stereotype of competition and dominance. Representing power as gentle, warm, and collaborative creates a model which runs counter to current dominance-based stereotypes. Better yet, actors who use transactional and relational leadership tactics interchangeably build a dynamic and engaging character who is also demonstrating diversity in leadership. In this way, if bias is mitigated in performance choices, they can, in turn, support the subversion of bias through representation. However, this will again need to balance with the production choices as a whole.

Using this ‘bird’s eye view’ of the production, in the final section of the Acting page, I speak to directors with advice to support the reduction of bias in individual and group performance choices. The director’s section is more explicitly along an If-Then framework. There are checks in place to highlight the bias pitfalls, which, *if* spotted, the director should *then* guide the actors back through the exercises I outline to dismantle them. This acts as a safety net for catching the operation of bias in the production. The

acting exercises should empower the actor to build toward nuance and away from bias in their choices, however, our choices don't always manifest in the way we hope as actors. Unlike the casting choices, performance choices are much subtler and more subjective. The director can use their distance to oversee the individual nuance-building and further ensure that stereotype choices aren't appearing in the cast as a whole, as was demonstrated by the Donmar's *Julius Caesar* where counter choices across the production created factions which upheld stereotypes rather than dismantled them.

Conscious Spectating

The Spectating page is positioned as a 'call to arms', an appeal for conscious consumerism. Spectating isn't generally a profession but rather, as audiences, we are looking for entertainment – which problematizes the need to arrange strategies around work practices. As such, I have attempted to appeal to them as ethical consumers, as well as using a diet metaphor to imply that our viewing choices can be unhealthy for us. Assuming they accept this premise, and are motivated to act as more conscious consumers of entertainment, I have then divided the Spectating page into three primary sections. These sections mirror Chapter Three of this thesis, and focus on: the producers, the marketing, and the production as a whole. While these areas might not actually be encountered in this order, it allows me to group the anti-bias strategies around particular scenarios, for example: watching a trailer. The provocations I attach to each section are therefore still situation specific in line with the UBT guidelines. This approach allows consumers to slow down their automatic, appetite-driven, choices, and consciously assess before committing.

I chose to appeal to spectators using a food metaphor to encourage them to see story-consumption like a meal – it feeds us but doesn’t always nourish us. The rationale was two-fold. Firstly, I needed spectators to understand that engaging with story has an impact on us. It is not separate and disconnected from our embodied self, but rather permeates us, and indeed, *changes us*. But equally, this change is not necessarily permanent, and sometimes, is a healthy change. When common ground is combined with diverse casting which engages with the narrative and is not silent within it, this can promote perspective taking in audiences. Watching *Will and Grace* reduced heterosexism in viewers (Madva, 2020: 254). Reading *Uncle Tom’s Cabin* is credited with increasing levels of support for the abolitionist movement in America (Hutt, 2016) (Gordon-Reed, 2011) (NPR *In Character* series, 2008). In contrast, a diet of white, heteronormativity is like surviving on pizza alone. It is unhealthy for you, and for society. “Invisibility [in media and entertainment] contributes to marginalisation and stigmatisation of a group” (Agarwal, 2020: 414).

Secondly, I wanted spectators to approach their story-selection like grocery shopping: consciously selecting nourishing, healthy choices, with a sprinkle of less-than-healthy options as an occasional treat. Supplementing sweet treats with substance is the essence of my If-Then plan on this page. It really makes no difference whatsoever how many times I hear about sugar being unhealthy – I will still eat cake. Chocolate cake is life! I wanted to err on the side of moderation in my spectating guidelines because one cannot live on salad alone either. Small changes are easier to adopt and, across a large population, can be revolutionary. For this reason, I also positioned these changes as values-oriented consumerism.

‘Conscious Consumerism’ is on the rise globally (Lai, 2017) (Rickenbacher, 2020). Increasingly society is selecting brands to support that match our values. The

Spectating prompts are designed to make us more contemplative and selective consumers. I draw attention to the way values are hidden in the stories we consume in the form of ideology. Delaying an appetite-driven Netflix binge long enough to determine what subliminal values are present in the production might be sufficient for spectators to make a more conscious choice. Voting with our consumer power is already pushing brands to embody and reflect more sustainable practices. It is my hope that Conscious Spectating will have a similar impact on the entertainment industry.

Extending beyond gender: the blogs

In the blogs section I make a superficial leap toward intersectional spectatorship and criticism, drawing on the foundation of Conscious Creativity: stereotyping. At the root of the discoveries made applying FPDA to the productions was the insidious nature of stereotypes. While it is conceivable for bias to be positive, a parent's biased belief their child is the most wonderful, for example, stereotypes are not positive and do not have positive effects. I have already detailed the negative impact of 'positive' stereotypes of women framed as nurturing, caring, with good interpersonal skills (the Double Bind Effect). Agarwal similarly identifies the negative impact of the 'model minority' stereotypes, such as African Americans are good athletes or Asian students excel at maths (2020, 105 – 151). The model minority tropes create competition and division between minority groups and promote the idea that to earn a place in the majority community you must excel. Stereotypes homogenise and deny individual variation, they incite stereotype threat, and 'positive' stereotypes create the "misconception that negative stereotypes for these groups have been neutralised" inadvertently justifying ongoing existing inequalities (Agarwal, 2020: 131). In the

blogs, I therefore looked for stereotype representation applying to any group in an attempt to broaden the scope of my project toward an intersectional outlook. However, this could only ever be superficial by comparison and much greater research is needed to develop a fully intersectional toolkit.

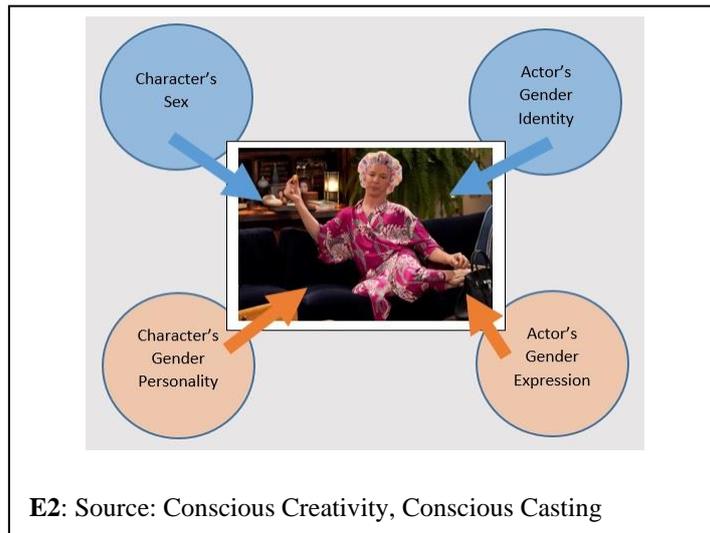
Reflections on (Re)Development

“True progress requires that we adopt an *experimental mindset*: test out different strategies and see how they go, then go back to the drawing board, revise our strategies, and test them again” (Madva, 2020: 233). This toolkit has undergone, and will continue to undergo, redevelopment, in response to user feedback. The initial stages of development encountered obstacles around the translation of an academic methodology into a practical tool. In compiling the blog section, I was forced to confront my own bias unexpectedly. Working with acting students, I was challenged by the need to create experientially what I had articulated academically. As I launch the tool to the industry, I expect further redevelopment will be needed to maximise the value and accessibility of the tool.

I chose to password protect the three core pages of my methodology in order to better facilitate this redevelopment. It belatedly occurred to me that, were the site totally open to access, I would not know who was using it, on what projects, and with what results. In order to continue to develop the toolkit in response to industry needs, I would have to be aware of how it was being used. Therefore, although the toolkit is free to use, I have asked that people wanting to use Conscious Creativity contact me to gain access to it. This should open a dialogue which will enable me to answer questions that may arise and collect feedback on the toolkit’s use. I can then fold this feedback into the

redevelopment of the site, to ensure it remains responsive to industry needs in real time. For example, when I initially asked industry friends to provide feedback on an early draft of the website, I discovered the layout and vocabulary were confusing users.

Over the course of this PhD, I have become familiar with vocabulary like performative gender, interpersonal traits, cross-typed or even androgyny, which are either foreign or have different meanings colloquially. I was struck in particular with the difference in the academic and colloquial meaning of performative. Colloquially this implies an empty gesture, whereas academically we use performative to mean bringing something into being. Performative gender produces and constitutes that gender, performative utterances bring about a change in the social fabric of our reality (for example, saying ‘I do’ in a wedding ceremony). However, most of the webtool’s users would likely be more familiar with the (vastly different) colloquial meaning. Performative activism being synonymous with ‘slacktivism’, it is superficial and lacks action or follow-through. Ultimately I decided the colloquial meaning was too prevalent to ignore, and thus adopted a different term, more familiar to users: gender expression. In the case of terms like ‘interpersonal’, I provided a description with examples from iconic or popular characters and productions. The inclusion of a glossary supported this and allowed me to continue using terms I felt were essential but where colloquial counterparts didn’t exist. I also included graphics to support ease of use of the site.



I needed the webtool to be accessible to everyone who needed it, which meant exploring different ways of learning and understanding, including visually. Overall, the toolkit is active and experiential, but the user’s initial contact with the site needed to be as accessible as possible. In addition to using well known, popular television and film references which would be immediately understood by the widest audience, I also opted to include visual graphs, graphics, and flow charts, as well as videos, to flesh out and clarify my points or suggestions. For example, the graphic flow chart (E2, above) was a later addition to the Conscious Casting page. Visually it depicts the way the four elements combine to create a character and expands on the ‘The Jack Effect’ I am trying to articulate for users. At a glance, through colour-coding, I have made it apparent that the character’s sex and actor’s gender identity are the same, and that the character’s gender personality is being matched with the actor’s gender expression. Hopefully the inclusion of graphics like this one will ensure the content is as accessible and easy to use as possible. In response to trouble-shooting feedback, I also added the section breaks on each of the webpages.

Feedback from trial users was that the pages, initially compiled in two columns, were confusing to read as users weren’t sure where to look when. I felt the columns were

useful in the casting page particularly because they allowed me to give clear examples alongside the guidelines. To support users reading the site, I therefore adopted page dividing lines to section off the webpage and direct users to read the opposite side before continuing down. I incorporated them into the other pages for uniformity but otherwise converted the site to single column pages as much as possible. An easy enough fix, whereas the redevelopment in the Acting page was more complex.

Trialling the Acting methodology with my students I realised that, despite my best efforts, they were still carrying an unconscious idea of the ‘right’ performance which needed to be overcome for the method to be fully embraced. When teaching beginners acting, my courses all start with exercises designed to teach students that there is no ‘correct’ way to perform a character or scene. Students tend to embrace this enthusiastically at beginners level, but by the time they reach advanced, and are now engaging with much more complex playscripts, I discovered that message had been forgotten. Students were reticent to play ‘against’ the text (or their initial reading of it). I found their performances after redirect were cautious. If a line appeared commanding, they couldn’t grasp the value of playing genuinely accommodating, so would twist it into a softer command instead.⁶⁴ I needed to take them through an initial nonsense exercise which forced them to play the text in ridiculous ways, before I could gently reintroduce the counter-tactics. However, having done so, the counter-tactics could then come to life and proved very effective. It was even more challenging persuading them to work toward contradiction and away from similarity with their character.

⁶⁴ I also suspected the medium was hindering our progress with this. Courtesy of the global pandemic, this critical period in my teaching and research was conducted exclusively online. Suddenly I was contending with students watching themselves while performing. I found that this additional, explicit, level of self-reflection was not conducive to experimentation with abandon.

Redirecting tactics is an explicit and conscious shift, whereas altering their intuitive reading of a character proved much more complex. I had initially dived straight into tactic work, trusting their textual analysis, and previous training in creating character using external inspiration (such as animal studies or verbatim work on meticulous mimicry of real people), would sufficiently support them in building nonverbal nuance. I discovered that their previous work had deliberately moved away from the self as source, whereas this was entirely subtler. Most of my students fell into a trap of reading the character using the self, that is, from their embodied experience of the world. I had given them all the same character to work on, and the debates about the character were illuminating. Some students had completely missed key points that others had focused on, and vice versa. I suspected the unconscious projection of themselves into the character had led them to overlook aspects which stepped away from this intuitively personal reading. I therefore introduced the first two steps on the Acting page: Facts and Questions, and Walking the Dialogue. Both exercises were used to push students away from a purely intuitive reading of character, to support later work in contradiction and nuance. Additionally, in the following course, I worked on exercises to separate the self from character upfront.

In the second trial of my acting methodology I used an explicitly difference-based approach to character. I started this course asking students to read the play without telling them who they would be playing. I hoped this would allow them to read it more objectively, but this had variable results. I then cast them to play the darker characters in this play and there was some resistance to this, students having already identified with the warmer protagonists. I persevered nonetheless, wanting to explore the good/evil binary, and push them to flesh out more slenderly drawn characters. In pursuit of these characters, I asked students to actively look for contradictions within

the character, we then used this as an access point for them. We discussed the need to disrupt the archetype by finding the character's suffering and internal struggle: to play the victim in the villain, for example. This was made manifest through the shadow moves exercise.

Shadow moves are like 'tells' in poker: the tapping foot that reveals a glitch in the calm exterior being projected. They are unconscious movements of the body in life, often we are completely unaware of having done them, nail biting is a classic example of this. As actors, shadow moves offer us an opportunity to reveal the character's internal struggle to the audience. I regularly ask my acting students to identify shadow moves in fellow actors' performances as an exercise in observation. However, this time I asked them to deliberately create a shadow move specific to their character – that is, not one they use personally. A friend of mine from university remains the most prolific hair twirler I have ever met, whereas I have never twirled my hair but am much more prone to fidgeting with my clothing. I could therefore have borrowed my friend's hair twirling shadow move, were that appropriate for the character. This proved a valuable exercise for my students. It directed them to discover the psychological through the physical and to reveal contradictions within their character nonverbally. We then furthered this psycho-physical exploration through gesture exercises.

Inspired by Chekhov's work on Psychological Gesture, I developed an exercise to support students in exploring their character's Tactical Gesture. I use the metaphor of seeing and being seen to parallel with the four extreme tactic positions: avoid, accommodate, compete, and collaborate. I found that, having explored all of the tactic positions nonverbally, as their character, my students were much more open to experimenting with counter-intuitive choices in performance. I suspect that prefacing the course with the difference approach may also have supported them in this. I

therefore incorporated this into the Acting methodology as a further access point for actors which fuses the psychological (and analytical) with the physical (intuitive) to create conscious, embodied, performance choices. Together these exercises supported my students in overcoming their instinctive, implicit reading of character, and freed them to explore building greater nuance into their character creation. Confronting the role of the unconscious in our own, individual, spectating choices also proved challenging for the methodology.

“[We are only] ever but slenderly known [to ourselves]” (*King Lear*, I.ii). I wanted to offer spectators some way to recognise their own bias in their viewing choices. I settled on suggesting spectators consider which stories they are usually drawn to and which they shy away from, reasoning that this might offer a glimpse into the role of our own unconscious in driving those choices. However, when I went to write a blog about *Noughts+Crosses*, I was forced to confront the naivety in that analogy. Fellow Intersectional Critic SM had already blogged about this series, and before I added my voice to the blogosphere, I read her piece. I was immediately struck by how blind I had been to much of the ‘whitewashing’ in the series. I hadn’t noticed that everyone in the series, crucially including the ‘Aprican’ colonists, *spoke English*. As a South African, I should have been alert to the potent role of language in the process of colonisation, but I had completely missed this. The series depicts a parallel reality where ‘Aprica’ colonised ‘Albion’, but implicitly Albion appeared to dominate quite profoundly. Why would colonisers adopt the language of the colonised? It was an overt imposition of ‘whitewashing’ and yet, I hadn’t noticed it. Apparently, neither had anyone on the creative team. This was a stark reminder that diverse voices are essential in the creative process, and no methodology can hope to replace the insight we can gain by simply

listening to the oppressed. It was also a reminder that an intersectional approach is needed were this toolkit to be redeveloped any further.

Intersectionality, a term coined by Kimberlé Williams Crenshaw in 1989, articulates a model for explaining inequality based on multiple, intersecting, oppressions (Carastathis, 2016) (Romero, 2018) (Collins & Bilge, 2020). Originally applied by Black Feminist scholars to articulate the unique position created by overlapping oppressions of race, class, and gender as distinct from identity positions inhabiting only one of those categories (Carastathis, 2016), it now encompasses additional identity positions, such as ability, sexuality, nationhood, ethnicity, age, and others (Collins & Bilge, 2020). In each of these categories there will exist different stereotype associations. Considering nationhood alone would involve multiple, nation-specific, stereotype narrative which would need to be uncovered, examined, and translated into a useable resource. The extent of additional research needed to offer this toolkit as truly intersectional is prohibitively large for a PhD thesis, therefore; this is especially true of the mitigation strategies offered.

Identifying stereotypes is an important initial step, here supported by FPDA, but designing a mitigation strategy involves understanding how that trope operates and how best to undermine it. Prior to conducting this gender research I could not have articulated why performatively embodying a gender might be problematic, or what strategies support or undermine gender empowering representation. In order to design similar strategies for each of these identity positions – *and their various intersections* – would likely involve a team of researchers approaching the nuances of each identity and intersectional position to detect the best counter-strategies needed. This is because, while I can utilise stereotype identification in the spectator toolkit as a superficial viewing strategy, gender mitigations are not transferable in casting or performance

choices necessarily. For example, my research supports gender-swapped casting, but it would be highly inappropriate if we were to ‘race-swap’ Othello (in *Othello*), Shylock (in *The Merchant of Venice*), or Aaron (in *Titus Andronicus*). This is nonetheless, a vital area for further research as we collectively work towards counter-stereotype representation in our storytelling practice.

Unconscious Bias is real and has a measurable impact on society, however, strategies to dismantle bias are still in their infancy and effectiveness is subject to testing (Madva, 2020: 233). Certain approaches have had greater success than others, and I have consequently developed Conscious Creativity within those guidelines. Conscious Creativity’s strategies will continue to be responsive to feedback from the industry once in use. The webtool provides support and guidance to the industry on mitigating the role of implicit gender bias in their storytelling practices and can be used alongside current industry tools. It is designed to be accessible and to easily integrate into the production process by offering situation specific If-Then plans. The toolkit is not without limitations, but, through consistent and prolonged use, could nonetheless support a significant transformation in gender representation in our storytelling practice. In turn, this has the potential to impact social attitudes to gender stereotypes in the long term, as well.

Conclusion

Towards an Inclusive Future

Structures change when attitudes change – and attitudes change when structures change when attitudes change when structures change! Our beliefs, habits, biases, and social structures are thoroughly interconnected and mutually reinforcing. Neither comes first; neither comes second; it must be both/and every step of the way. (Madva, 2020: 259)

Changing our storytelling practice won't 'cure' implicit bias, but it could contribute to reducing implicit bias in society. The depth of insight I gained adapting and implementing FPDA in the first three chapters of this thesis made the creation of Conscious Creativity possible. The adoption and implementation of this tool across the industry would support professionals in mitigating bias throughout the production process. However, aspects of our industry create hurdles for the smooth integration of Conscious Creativity, and the long term success of these strategies. Even so, the transformative power of storytelling has enormous potential to contribute to an inclusive and diverse future. The first step is admitting we have a problem. We must acknowledge that we are being influenced by an elusive, manipulative, entity we have no explicit control over: our own unconscious.

How can we unlearn what we don't think we think? I recently played an interactive online escape room game hosted by my close friend Jenni, who you'll recognise from the Introduction. Playing with a group of four friends dispersed across the globe, we worked as a team to support our Agent Venture through a high-speed heist: we needed to "infiltrate B.A.D HQ, crack the vault, and retrieve incriminating files" on J.Bozo (AgentVenture.com). I played the researcher, quickly scanning through personnel files and reporting on the characters I found there to our team, so our communicator could

manage those interactions. Jenni played all of the characters we encountered, effortlessly switching between voices and accents. There is a time pressure, and although we did well, we didn't manage to crack the safe in time. It was great fun, the rush of adrenaline as the clock ticks down, everyone scrambling to find the information we needed to win our objective. Afterwards, Jenni and I chatted about the game. "I don't know if you realise this", said Jenni, "but you referred to everyone as 'he', even though their gender isn't mentioned and I'm playing all the characters." I was mortified.

"Hello, my name is Isla, and I am being manipulated by my unconscious bias." It is disconcerting to come face-to-face with your bias, especially after years of research on the subject. Awareness is not intervention. In fact, my detailed research into gender stereotypes may have reinforced my implicit bias pathways. This is one of the pitfalls identified by UBT research and is a possibility for me because the strategies I have developed are all industry-specific. I overlooked the need to create any personal de-biasing strategies for my life. Instead, I have spent hundreds of hours thinking deeply about gender stereotypes and how they are formed. Of course, that doesn't mean this research project has made me more consciously biased, quite the opposite. The benefit of this research, and awareness-raising UBT, is an increased understanding of how we are being manipulated and why we need to implement mitigation strategies whenever, and wherever, bias can influence us. I am therefore setting myself the challenge to always defer to the feminine-typed pronoun if gender is not indicated. A small personal de-biasing strategy to mitigate my 'male as default' implicit bias. Perhaps that is the greatest lesson of this research: awareness is absolutely not sufficient for change. Nor is understanding, nor is empathy, or even a desire to change the world for the better. Mitigation strategies are *essential*. Without them, change is confined to rhetoric. Even

with the purest of intentions, without practical if-then plans, we cannot unlearn what we don't think we think.

Reflections on my methodology

In order to create a methodology to mitigate the operation of implicit bias in our theatrical storytelling apparatus, I took a unique, interdisciplinary approach. I adapted a linguistic methodology, Feminist Post-structural Discourse Analysis, for the examination of casting, performance, and production choices in the theatre. I then applied this methodology to three case studies, representing three very different styles, in order to draw wider conclusions and illuminate pitfalls. I additionally undertook three research workshops to trial my ideas in practice. These findings, when combined with research into unconscious bias training in business, formed the structure of the website toolkit, Conscious Creativity. In line with FPDA, this study, and the methodology created, have a transformative agenda. It is my sincere hope that future productions will adopt this toolkit into their practice, planting small, production-specific, seeds of transformation. The strength of this methodology resides in the cross-pollination of theory with practice, of business with creativity, of history with the present, and of the conscious with the unconscious. It was at the intersections of these discourses and disciplines when applied to the case studies that the most opportunity for discovery resided.

Serendipitously, three major theatrical organisations all decided to produce versions of *Julius Caesar* in London within a sixteen-month period, from late 2016 to early 2018. They also all adopted strongly contrasting casting, performance, and production choices. This provided me with a valuable opportunity to contrast three versions of the

same text, all produced in roughly the same time and place. Removing these variables from the study allowed me to conduct a highly detailed comparative analysis of production choices and lent my findings more weight by demonstrating how their choices were made independent to the text. Considering the prominence of Shakespeare productions, and the limited roles for women within these scripts, applying the method to this playtext in particular, had the added value of illustrating the potential impact of diverse, consciously aware, choices on our creative practice. I decided to examine them using a linguistic methodology, Feminist Post-structural Discourse Analysis.

Discourse analysis is a relatively uncommon tool when studying theatre, likely because it requires detailed micro examinations which are not always appropriate when exploring theatre practice. Nonetheless it was ideally suited to this research project because it allowed me to operate like an archaeologist, delicately dusting the explicit layers away to uncover the hidden layer of implicit messaging beneath. This was demonstrated in the micro-analyses I performed in chapters one and two, and the, at times, startling findings that resulted. For example, without a scrupulous examination of performative gender constructions in the Donmar production, I could not have illuminated the pitfalls of the cross-dressed style of performance. Nor could I have exposed the implicit bias operating behind their feminist intentions. Feminist Post-structural Discourse Analysis additionally supported my goals with this project because it isolated and focused the lens on aspects most pertinent to my research, namely: gender and leadership. At the intersection of FPDA with gender personality theory, I made my first discovery.

In chapter one I demonstrated the separation of gender from character by performing a micro-analysis of gender associations attached to personality traits. In line with FPDA I performed a micro-analysis of the text characters in *Julius Caesar*, thereby

creating an adjective check list of character traits which I then gendered, drawing from Sandra Bem's Gender Schema Theory. Mapping the gender stereotype associations for the character traits (Personality) in isolation allowed me to illustrate that gender does not determine a character's traits (for example: female characters were not uniformly expressive and interpersonal in nature). Each of the characters I examined in detail (Caesar, Brutus, Antony, and Cassius) had traits stereotyped to belong to *both* binary genders to varying degrees. That is, each traditionally male character included traits that are associated with both men and women. Although with some stories a character's sex might be integral to the narrative action, this was not the case with *Julius Caesar*. As such, the disjoining of gender from the essential traits of a character allowed me to question whether bias operated in the re-joining of these through the casting process. This had implications for both the acting choices and the overall production discourses. These findings also supported the If – Then strategies I devised in the Conscious Casting toolkit.

Utilising this finding as a foundation for the Casting provocations, I was then able to fold further findings into the design of that page, drawn initially from the cross-pollination of FPDA with gender theory. In particular, I was struck by the need to separate gender identity from gender expression in the Casting Toolkit. Gender expression would be the socially constructed aspect of gender which Butler speaks of being performatively brought into being. For the purposes of the toolkit, I defined gender identity as exclusively relating to one's level of connection with the sex one was assigned at birth. For example: one can identify as a cisgender man, but adopt non-binary stylisations of gender, or one can identify as a cisgender woman who enjoys expressing her gender in masculine-typed ways. The use of a gender casting spectrum graph allowed me to visualise, and depict, the fluid nature of both gender identity and

expression, and that they do not need to match. My research into the history of gender representation in theatre supported this addition to the tool.

Theatre history illuminated the pitfall of engaging with gender mythology in performance. Having demonstrated that gender is divisible from character, the conflation of gender personality and identity was then an indication that bias was in operation. I was able to support this finding using a wide lens macro-analysis of historical trends in gender representation. Reading gender and theatre history, I noted that when women first took to the stage they were competing with boy-actresses who had artificially created a mythology of womanhood based on ideal social roles rather than lived experience. These first female actors were not then competing with boy-actresses but in fact with the myth of femininity itself. This is still in operation today to a certain extent. I created three examples of extreme versions of this for the website toolkit, namely: The Princess Effect, The Viking Effect, and the Jack Effect. All of these actually appeared in the 'Gender-Locked' casting section, but were mirrored in the 'Gender-Swapped' style. I could also have called The Princess Effect, 'Women Take Care' borrowing from Catalyst's double-bind. Effectively these role traps illustrate the implicit bias behind the conflation of gender personality (constructed using gender mythology) with gender identity. The Princess Effect then embodies today's myth of femininity, while the Viking Effect projects the myth of masculinity. Arguably these are explicitly bias, whereas the Jack Effect is more implicitly so.

Perhaps the least obvious and the most significant effect, The Jack Effect demonstrates our desire to conflate gender personality (mythology) with gender expression if gender identity is not available. This was supported by the 'justification' of cross-casting in historical trends as well. Here I drew on patterns in my theatre research to illustrate how, historically, gender mythology has been used as justification

for women playing ‘neurotic’, ‘gentle’, or ‘emotional’ characters, originally written as male. The Donmar cast fell into the reverse trap, they imposed the prison frame as a justification for women behaving aggressively. In both instances, gender mythology is being drawn upon to justify the creation of characters by conflating gender personality (masculine-typed or feminine-typed traits) with gender expression (the performative embodiment of gender, for example, dominating – masculine-typed – body language). I was alerted to this essentialist trap when applying FPDA to the case study analyses in chapter one.

Analysing the cross-dressed style it was apparent that, contrary to post-structural theory, which FPDA follows, gender was being represented as determinative of character traits and behaviour. This was anecdotally supported by my practical research workshops, where participants spoke of being constrained in the performance of gender by needing to draw from stereotyping. My historical research then intersected with the findings from my adapted FPDA method, gender theory, and the practical workshops explorations. Thus the interweaving strands of this interdisciplinary study served to support one another and the initial mitigation strategies of my methodology: identifying the operation of implicit bias in casting practice. FPDA proved similarly useful when applied to acting choices.

The correlation of acting tactics and leadership styles allowed me to apply leadership theory to the practice of acting which illuminated the impact bias had on these choices, and how it operated through them. In researching the actors’ tactics for chapter two, I was genuinely surprised by the extent to which these are responsible for creating meaning, and how they can embody or undermine role traps whether or not they are present in the script. The stark difference in nonverbal choices made by Walter-Brutus and Waldmann-Brutus allowed me to demonstrate the profound impact of behavioural

action on the creation of character. Walter-Brutus offered a passionate, emotional Brutus in contrast with Waldmann-Brutus' calculating, and largely dispassionate Brutus. Unfortunately, the production choices then positioned Walter-Brutus as weakened by his/her emotive leadership style, while Waldmann-Brutus' appeared largely successful (at least with the Funeral Oration crowd). Both of these choices were revealed to uphold biases: Walter-Brutus conforming to feminine-typed-type leadership, Waldmann-Brutus to masculine-typed. Whishaw-Brutus begins to demonstrate how nuance is built through contradiction. By utilising tactics from both styles according to situation, Whishaw-Brutus moves away from the stereotypes both Walter-Brutus and Waldmann-Brutus are trapped in. He demonstrates a gender-multiple leadership model – but also a more nuanced and layered character as a result. Thus through the application of leadership theory I was able to reveal the significance of nonverbal tactical choices. This was even more illuminating when I applied gender communication theories to my micro-analytic findings.

In keeping with FPDA, having conducted micro-analyses, I then zoomed out to look for patterns at the macro-analytic level. Where I had used theatre history for comparison in the casting sections macro-analysis, in the acting section I utilised gender communication theories. This supported the FPDA well as both are linguistic methodologies, and additionally, the communication theories mirrored the gendered leadership theories embedded in the FPDA methodology. Folding this extra tool into the macro-analysis allowed me to trace the implicit bias I was observing back to a governing gender ideology. The application of communication theory linked choices to three alternate gender ideologies: dominance, difference, and discourse. Dominance and Difference gender ideology ingrains binary gender difference into performance choices and patterns across the production. Only the Discourse model acknowledges

gender as non-binary and as only one aspect of identity – but not a determining factor. I was disheartened by the strength of difference ideology present in two of the three productions, and even more so when I discovered it in the acting workshops.

Starting from a stereotype premise makes overcoming bias in performance particularly challenging. The workshops I conducted in early 2019 revealed a correlation between gender performance and tactic choices. Anecdotal report from actor participants was that performatively constructing a gender other than the one they identified as made it difficult to then also adopt tactics associated with the ‘opposite’ gender. For example, if performatively embodying ‘female’ it was difficult to continue to embody this gender while simultaneously playing ‘masculine-typed’ tactics. This exposed the gender bias in both. To play ‘female’ one must waft and flick, to use masculine-typed tactics one must be direct and rooted. Performatively constructing a gender other than your own unavoidably drew on gender stereotyping which made it difficult to then utilise nonverbal tactics associated with the opposite mythology. The myths tangled and undermined one another. This demonstrated the instability of both constructs, and the inherent bias in creating character through gender stereotypes, further supporting my findings in the case studies. However, more striking was the actors’ discomfort playing tactics contrary to their own gender identity and its stereotype associations.

Perhaps the biggest hurdle actors wanting to dismantle role-traps must overcome, is their own unconscious. Anecdotally, actors voiced, and I observed, an instinctive discomfort playing tactics which contravened their gender role prescription. This was especially true of the female-identifying actors when asked to compete or dominate in their tactics. They also intuitively read the text from their own embodied perspective, layering this over the character, which resulted in a narrow reading of character. This

tighter lens was demonstrated both through a desire to ‘correctly’ represent the text, and from a selective reading of the text. Teaching business students communication skills is about ensuring all their nonverbals are telling the same story, something they struggle with enormously. Teaching actors to create nuanced characters necessarily involves the opposite. We assume if the character’s dialogue looks to be confident on the page, that our nonverbals must demonstrate that confidence to show we understand the character and are playing their intention ‘correctly’. However, this minimises the character by reducing them to the text. Shadow moves and counter-intuitive choices reveal a character’s truth and build believability. They also offer us an opportunity to dismantle any stereotyping present in the script, as well as any ‘mood building’ resulting from the actor’s selective reading. The Facts and Questions exercise further supported this. Thus through the interaction of practice with theory, I was able to uncover further entry points for bias in the creative process, and build mitigation strategies into the toolkit to disrupt them.

The implicit, and at times quite explicit, sexism of reviewers was a disappointing discovery in this research project. In the case study production analysis I highlighted how reviewers criticised or praised actors based on their level of conformity to gender role prescriptions. The most recent data available on theatre and film critics is from a University of Loughborough study in 2017. It showed that only a paltry 10% of reviewers identified as female (Loughborough University press, 2017). In the *Julius Caesar* case studies Fairley-Cassius was critiqued for carrying a ‘handbag’ by both Dominic Cavendish in *The Telegraph* (2018) and Lloyd Evans in *The Spectator* (2018). Evans also dismissed Wishaw-Brutus for being “slight” and “gentle” in contravention of his prescribed gender role (2018). In contrast, reviewers praised Walter-Brutus for the emotionality of the blend – in keeping with her gender prescriptions (Benedict,

2012) (Billington, 2012) (Taylor, 2012). These reviewers are instrumental in shaping spectating choices, and can influence the ultimate success of a production. Both the appalling gender imbalance in the critic community, and the subtle to overt sexism of their reviews, demonstrates the urgent need for the Conscious Spectating practices I outlined in chapter three and developed for the webtool.

Feminist intentions do not automatically result in feminist outcomes. The director and producing team for the Donmar's *Julius Caesar* were explicitly feminist and deliberately wanted to promote female leadership, but implicitly their production upheld troubling gender biases that in fact undermined female leadership. Nonetheless, audiences celebrated the production, with fierce feminists speaking of how empowering they found it. I was confused and troubled by this when I presented my initial research at the European Shakespeare Research Association conference in 2019. I was faced with a room of Shakespeare and Gender scholars who, for the most part – although by no means uniformly – vehemently disagreed with my presentation on this production. I am confident my findings were fair and that the production implicitly upholds gender biases. What I learned from this experience was twofold: that even the most educated feminist can be influenced by gender bias, and that the masculine-typed power gaze is more pervasive than I realised.

I created the 'masculine-typed power gaze' inspired by my experience at this conference to articulate the way our understanding of power is consistently drawn in masculine-typed terms. To do so, I adapted Laura Mulvey's 'male gaze' by considering this theory alongside the practice of feminist spectatorship articulated by Jill Dolan. As described in chapter three, the masculine-typed power gaze directs spectators to understand power when embodied in masculine-typed ways – specifically when using dominating behaviours. It therefore further articulates how we are minimising

masculinity and leadership by conflating both with dominance. Audiences are increasingly directed to celebrate aggressive behaviour in lead characters, for example consider the trend in superhero films where violence must be met with violence, our hero always needing to be physically stronger to triumph. I had observed this in individual choices made by the actor-character blends in my case studies, but only in the macro-analysis of patterns apparent in the Donmar production did I perceive dominating behaviours were implicitly being celebrated. This is revealed as problematic when cross-pollinated with business research into leadership barriers for women.

“When women take charge, they are viewed as competent leaders – but disliked” (Catalyst, 2018). Catalyst are describing the observed phenomenon that, when women adopt hierarchical, reward and ‘punishment’ directed leadership (Transactional, masculine-typed leadership), they are judged more harshly for this because it contravenes their gender prescriptions. An example of this is Meryl Streep’s Miranda Priestly in *The Devil Wears Prada* (2006). In this film, Streep’s Priestly adopts competitive, dominance-based tactics. I include a clip of her ‘most savage moments’ in the Acting section of the webtool demonstrating this. Her leadership style is aggressive and does appear harsh, but for this she is painted as ‘*The Devil*’, where a male character leading in this way would simply be portrayed as hard-to-please. This demonstrates Catalyst’s Double Bind. We don’t see male leaders demonised for using this style because dominance and competition are associated with masculinity. This fed directly into the production discourses as well.

In chapter three I used FPDA to structure a macro-analysis looking for patterns created across individual productions by the interaction of casting and performance choices with the wider production choices and the narrative itself. These revealed gender discourses, or thematic understandings of gender, embedded in the patterns as

they interlinked. One example was the ‘women beware women’ discourse which appeared strongly in the Donmar production, or the ‘ambitious woman’ discourse which appeared in the Bridge production but was undermined by its interaction with another discourse present, that of ‘everyday sexism’. The cross-pollination of gender discourses uncovered using FPDA with Dolan’s spectator agenda theory, allowed me to identify the likely gender ideology of the production.

I also utilised business theory, in the form of Gender Corporation Models, to examine the interaction between the gender ideology of the organisation and that of its creative output. Applied to the case studies, this demonstrated a strong correlation between the production’s model and the organisation’s model. It is outside the scope of this methodology to direct hiring and promotion practices in theatrical organisations. However, by demonstrating how the organisation’s implicit gender ideology influences that of their productions, I could suggest to spectators that they use their consumer power to support productions and organisations that uphold gender-multiple ideologies. Therefore the inclusion of the corporation models, and my findings when I applied them to the case studies, allowed me to integrate conscious consumerism into the website toolkit. This then formed the first action step of the bias mitigation strategies I compiled for the spectating page of the toolkit.

Without the additional inclusion of unconscious bias training (UBT) research, I could not have fulfilled the aims of this project, however. FPDA provided the framework as well as the lens for my case studies research, and allowed me to fulfil the first aim of my project: to identify how gender bias is proliferated through character. Even so, the case study findings could only be indicative in isolation. I therefore utilised gender and theatre history to reflect on, and extrapolate from, my findings in the present. I also interlinked theory (schema theory, communication theory, leadership theory) with

practice (my research workshops, and my teaching) to verify anecdotal findings and support the case study research. Applying business research, like Catalyst's, to creative processes proved highly illuminating and allowed me to identify key pitfalls in each of the productions analysed. The unique cross-pollination of these elements in my research allowed a micro-analytic comparative study to draw macro-analytic conclusions. Nonetheless, to meet the second aim of this project, developing mitigation strategies for creatives to follow, I needed to consult UBT research to build a functional methodology for use in our creative industry.

UBT research allowed this project to move from analysis to guide by demonstrating best practice for making the unconscious conscious. UBT strategies either aim to mitigate bias or reduce it. Mitigating policies work around bias without trying to reduce it. Although reducing bias in society is the long term strategy, reduction policies are less effective if not combined with mitigation ones upfront. Reading this research it became apparent that mitigation strategies applied to the process of producing theatre (film, television, or other stories) would, in turn, create reduction strategies. Reduction strategies involve building common ground narratives, and encountering counter-stereotype role models, as well as encouraging perspective-taking. These can all be observed in conscious creative practice and in the effect of this socially aware storytelling on society. An example of this was the reduction in heterosexism observed in viewers of *Will and Grace*. I therefore utilised UBT research to identify the most effective mitigation strategies (such as if – then plans) and these became the framework for the website toolkit, with the substance provided by the interdisciplinary case study analysis. I also incorporated aspects of FPDA's reflexive analysis as final prompts within the website pages, as it forms a mitigation strategy itself.

When applying the reflexive analysis I adopted from FPDA, one must reconsider initial conclusions by deliberately reading against the grain. For example, regarding a gender-neutral story, one must ask whether identity is linked with gender, whether barriers to gender parity are being silenced, and whether the myth of meritocracy is being upheld. The significance of this additional step, retracing one's initial reading and actively looking for different layers of bias within this, has been a revelation for me as a researcher. The reflexive approach has consistently brought readings of bias to my attention which I had initially overlooked. It is therefore a bias mitigation strategy for research: it slows one's thinking and asks us to reconsider. This was a crucial additional step for a subjective methodology.

FPDA is unavoidably limited by the subject position of the researcher involved; the process of analysis is inherently "interpretative, provisional and partial" (Baxter, 2018: 10) as a result. I have tried to account for my personal bias upfront, and have acknowledged it where it was brought to my attention. I have utilised the reflexive methodology in an attempt to mitigate my unconscious bias, but this too is constrained by my ability to recognise alternate reading. In a way, this has meant the project looked at my personal bias almost as deeply as it did that of the productions. This thesis similarly will reflect my bias to you, the reader, perhaps more clearly than it has done to me. In the Introduction I was upfront about my subject positions, as an actor, teacher, and cisgender woman, and of how these identity strands interlinked and inspired this project. They will also have biased the project. The lens I chose, FPDA, deliberately focused the research on aspects pertinent to my identity and personal interests. It facilitated a detailed study of a very specific area. A different researcher approaching these productions from a subject position, and with a bias, dissimilar to my own, would certainly have interpreted the productions differently. For example, a study of racial

bias in the productions may have had stronger condemnation for the Bridge production than the Donmar one. The first limitations to address in this research then must necessarily be my own.

Limitations and Challenges

The nature of our industry is to be responsive, constantly evolving, and creating. This research can only be seen as provisional, therefore. This thesis will lock my findings to this time and place, but I hope the website toolkit will continue to evolve, to be as responsive and creative as the industry it supports. As the sole researcher on this project, I have interpreted the productions and my findings based on my individual subject position. Any findings will only be able to form a partial picture of the operation of bias in these productions as a result. Although I have tried to keep a gender-multiple view in mind when conducting my analyses, my primary bias is toward the mercurial concept ‘woman’.

Although ‘woman’ cannot be objectively defined, it remains a relevant topic for research because being assigned this identity results in limitations being imposed on you by society. I have demonstrated in this thesis that the justifications given for placing constraints on members of the category ‘woman’ are unfounded. Similarly, the identity ‘woman’ carries associations, or social narratives, such as ‘women take care’, which are not objectively valid. Superficially these stereotypes appear harmless, but in practice they hold women back from leadership roles. Although I have attempted to retain a gender-multiple view, I have focused on women to the detriment of other gender identities and their associated stereotypes. Furthermore, my historical research

demonstrated that gender stereotypes have remained relatively constant for hundreds of years, but role traps are still constantly evolving.

The website toolkit must remain alert to these newly developing tropes. As the toolkit expanded the scope of my research into the film and television landscape, so I became aware of tropes there that were specific to these genres, such as the ‘tom-boy’ trope. This trope indicates that the female heroine is contravening her gender prescriptions by behaving ‘like a boy’. To win the hero, thereby fulfilling the heterosexist goal imposed on most female protagonists in Hollywood, she must re-conform to her gender role (put on a pretty dress and makeup). Gender role prescription is something the toolkit already highlights as a pitfall, nonetheless, the methodology will need to stay alert to changing manifestations of these role traps to stay current and remain valuable as a tool. Even so, in its current form, the methodology does not deal directly with narrative development.

My decision to use three productions of a single text meant that the script was not scrutinised for the operation of implicit bias and this area is absent from the toolkit at present as well. This decision allowed me to isolate performance choices from the script and this proved extremely useful for the comparative analysis. Had I utilised three different productions of three different plays, I could not have adequately contrasted their choices against one another to discern the implications of production choices outside of script and narrative action. However, the script cannot be ignored as a significant vessel for the implicit communication of gender bias. This is therefore an important area for further research.

The level of detail demanded by this project necessarily limited the scope to gender, and intersecting identity vectors went largely unexamined. The focus on gender

allowed for a detailed and illuminating study which supported the development of clear strategies to mitigate gender bias in the process of production. Nonetheless, the methodology created is limited to gender. Despite my attempts in the website tool to inspire an intersectional approach, further research is needed to develop a similar level of guidelines for race, class, age, and ability among others. Therefore these form additional areas where further research is needed.

Although there is considerable goodwill voiced in the entertainment industry, in order to support anti-bias gender-multiple storytelling, we need clear, actionable, guidance. Without it, we will risk continuing to undermine gender parity. Being a member of an identity box does not preclude you from bias against members of that box, even yourself. I have disclosed my own IAT score in this thesis, demonstrating my slight gender bias, as well as anecdotal stories of how my ‘male as default’ bias was brought to my attention. Through my analysis in chapters one through three I demonstrated how the ‘feminist’ Donmar production undermined itself by perpetuating gender stereotypes, and leadership discourses that are implicitly *anti-feminist*. This demonstrates the urgent need for a methodology like Conscious Creativity to support creatives in mitigating bias in their choices, to ensure our stories are not implicitly upholding bias. However, this methodology is limited as an industry resource.

This is a highly specialised tool that only considers gender representation in character portrayal. In its current form, the webtool is unable to offer intersectional strategies, and the methodology doesn’t account for structural or material factors impacting gender representation. With the focus on the apparatus of representation, that of access to roles is obscured, as are the conditions of labour which have gender-specific consequences. For example, PiPA (Parents and Carers in Performing Arts) campaign for more inclusive working practices for parents and carers. The bulk of care

work still falls on female-identifying members in our society, and this adversely impacts their ability to progress their career in the performing arts owing to the demanding, family-*unfriendly* hours. This is one example of material conditions outside the scope of this thesis which also contributes to unequal gender representation. Structural factors, such as gender quota systems, are also crucial to advancing gender parity.

Although I propose mitigation strategies to support gender-diverse representation, I do not propose significant structural interventions, such as quota systems, either on- or off-stage. The mitigations I propose, although linked to the framework of production, are more artistic guidelines than institutional changes. Even the corporation models are utilised only as a parallel to artistic choices, and not as a thorough investigation of institutional bias. Nonetheless, this correlation demands additional research.

Inclusivity and diversity plans need to be embedded at every level of an organisation's structure in order for change to be successful (Atewologun, Cornish, & Tresh, 2018: 11), however the top levels of our industry are still male-dominated. According *The Stage's* Diversity in Leadership study, 69% of UK Theatre leaders identify as men, and 92% are white (Snow, 2020). It would appear our industry as a whole suffers from all the pitfalls of a Gender Divided corporation presenting a façade of 'gender-neutral' leadership. In reality, our industry is still male-dominated, with women in supporting roles. Those women who achieve leadership positions are still 'token' and as such are serving to uphold the myth of a meritocracy. Additional research is needed to confront this, and actively dismantle the bias that is holding this archaic leadership structure in place.

Furthermore, with the current male-dominated leadership in place, this methodology could potentially be co-opted to serve more conservative agendas. There is a risk that selectively adopting this toolkit could serve to maintain unequal representation while

cultivating an ‘inclusivity façade’. I have locked this toolkit to ensure anyone wishing to use it must first attend a consultation with myself. I am hopeful I will recognise if their intentions are not authentically engaged with inclusivity, but of course this is naïve. Individual members in an organisation may passionately promote inclusive values but working within a conservative institution would severely limit their effectiveness. In this way, the toolkit could be mismanaged and inadvertently used to present the appearance of progressive gender values, which in practice, within the ideology of the institution, are not given scope. Even if the toolkit is embraced by the institution, implementing this method in our industry will present challenges as well.

Any unconscious bias mitigation strategies are limited by economic support and time constraints (Beeghly & Madva; 2020: 1), both of which would apply to the entertainment sector. The economic impacts of the pandemic on our industry will likely make investing in diversity a luxury, and time constraints will always act as a hurdle in an industry designed around short-term bursts of employment. The nature of our industry means most creatives are employed on a show-by-show basis, leading to a near-constant state of job insecurity and a lack of consistency in workplace strategies. Projects are also predominantly low-budget, meaning a greater breadth of creative output is required in increasingly tighter timescales – leaving little room for anti-bias casting and rehearsal strategies. Although putting structural changes into practice usually involves upfront costs and time (Madva, 2020: 252), this method is relatively simple to use, and totally free to access. It is therefore my hope that it will be feasible to use Conscious Creativity even on smaller, low-budget, projects. However, a greater impact will be made only when more prominent organisations adopt the tool.

Before anyone can adopt Conscious Creativity, they need to be made aware of it. To that end, I will be approaching several organisations to pitch my methodology to them.

These fall into two categories broadly: organisations who have an interest in promoting gender equality in the industry, and those I hope will adopt the methodology themselves. I am starting with the latter. As an initial step, I will be approaching small scale projects open to trialling my methodology. Following redevelopments based on these collaborations, I will then approach: ERA50:50, Tonic Theatre, Sphinx Theatre, and the actors' union Equity to promote the toolkit. I am hopeful that one or more of them will agree to include links to the method on their organisation's site, which will in turn raise awareness of the method. I would then like to approach prominent organisations who could themselves implement the tool, these include: Spotlight, The Casting Director's Guild, The Director's Guild, as well as major producing theatres such as: the RSC, the National Theatre, the Donmar Warehouse, and the Bridge Theatre. Finally, I would also like to offer workshops to students of casting, acting and directing. It is my hope that these different strands will all raise awareness and increase the adoption of Conscious Creativity in our industry.

Implications for the Future

Personal and Professional Development

Acting is very much a part of one's identity, in more profound ways than most other professions. An actor is self-employed and the product they are marketing is themselves. This leads to an interdependent relationship between self-image and professional success, which can be very damaging (Mitchell, 2015). Actors are also subject to particularly unstable career paths. A Hollywood actor friend of mine described it as: one day you might be the CEO, the next day – the janitor, and then back again. There is no continuous upward trajectory. It is perhaps not surprising then that

mental health issues are especially prevalent among actors (Love, 2018) (Taylor, 2017). Marketing one's self can place body-image pressures on actors, which recent research shows a staggering 72% of female identifying actors report experiencing (Reimers, 2019). I certainly experienced significant pressure on my appearance, both in terms of my physique and age, leading to an unhealthy relationship with my body. I also experienced accent-fear, that is, I was constantly worried my immigrant status would be exposed through my accent which would discredit me somehow. This research has helped me understand how bias drives these fears and contributes to mental health problems for actors.

Employment instability in our sector can also lead to paralysing doubt around making the 'right' choice in performance, further impacting mental health. In 2013, 75% of UK actors earned less than £5000 for acting work that year, with just 2% earning £20,000 or more (Clark, 2014). When on average actors work just 11.3 weeks per year (Mitchell, 2015), and one in five actors each year don't book any acting work at all (Clark, 2014), being 'right' for the part becomes paramount. As an acting teacher I have come to understand how this pressure minimises a performer's, and by extension a character's, potential.

I included tools to develop nuance and support actors in making more varied choices in the website toolkit. I have also adopted these in my teaching practice. In addition to this, I try to regularly cast multiple actors to play the same character. Through this technique, I teach my students that no two performers are alike, but that performance choices can be equally valid. I also get actors playing the same character to work together on the character sketch to support them in mitigating their intuitive (sometimes selective) reading of the character. This is because I discovered actors often overlook character attributes which fall outside their intuitive reading of the character from their

personal, embodied, perspective. This has been a useful step in training. I encourage observational work in all of my classes, which always involves positive feedback, and through this students support one another in making different choices with the same character. This also teaches them that there is not a hierarchy of choice whereby one is objectively 'better' than the other. I wish someone had taught me that particular lesson early in my acting journey. I have also changed the way my students approach gender in performance.

As an acting teacher, I have moved away from binary gender in my teaching practice, both through script selection and performance training. I noticed, rather belatedly, that I was offering students characters to choose from according to gender. For example, when sending out monologue selections, I had categorised them into the gender binary. Initially, I was simply telling students they could choose from either, now I mix the monologues up, and instruct my students to ignore gender. The non-binary students in particular are very responsive to this approach, and the cisgender performers don't seem to mind at all. Occasionally, a student will offer a gendered performance, which I will then direct them away from. I also use completely open scripts like Caryl Churchill's *Love and Information*, which allows the students to create the characters and situation based on the text (which does not show any character names or genders). Even so, often when two same sex students are trying to play a romantic couple one will play the 'opposite' gender to indicate this as heterosexual. In this instance I use their choice as a lesson in embracing different relationship forms in performance while also cautioning them not to play a gender stereotype. My research into gender and bias in performance has supported me in training upcoming performers to mitigate gender bias in their performance choices.

This research has also shaped my spectating choices. I have become more conscious of the operation of bias in storytelling and use my consumer power to support the stories I believe will help to shape a more inclusive future. This is a work in progress, however, as my own unconscious bias influences my choices as well. I love *Harry Potter* and *Wonder Woman*, and while both have supported bias mitigation, I must acknowledge that both still contain and perpetuate bias as well. Nonetheless, I am hopeful that the industry is motivated to change gender representation dynamics in our storytelling. I also made the point in the Spectating section of the site that, like with our food diets, we cannot live on salad alone. I believe the occasional Hallmark treat will not make us all believe a woman's greatest ambition is to meet a man. Balance is everything.

Consciously Creating an Inclusive Future

Currently, the gender diverse landscape of our storytelling practice is markedly barren. 69% of UK theatre leaders are men, and 92% are white (Snow, 2020). There is a 2:1 gender imbalance represented on our stages and screens (Freestone et al, 2012) (Smith et al, 2020). Female actors are still relegated to fringe venues (*The Scotsman*, 2019) (Loughborough University press, 2017), and as we age, we are squeezed out of the industry, with 80% of characters over 40 years old played by men (Guo, 2016). Even in crowd scenes, women comprise just 17% (Spring, 2017), and when it comes to leadership roles on screen, that figure is a paltry 16% (Goulds et al, 2019: 10). Overwhelmingly, we are facing a desert of white, male, heteronormativity. Despite this, there is not a single women in a leadership position on the government's Cultural

Renewal Taskforce and no mention of gender parity in Arts Council England (ACE)'s ten year plan (Tuckett et al, 2020). A damning premonition indeed.

Nonetheless, there is a conscientious movement within the industry to adopt and promote more diverse practices. Currently, these are supported by two main toolkits: NeRoPa and the Theatre Casting Toolkit. NeRoPa focuses on binary gender, specifically offering a set of prompts which guide production teams to switch the gender of 'neutral' characters from male to female. This supports greater parity in overall gender dynamics, but doesn't fully address the role of bias in this process or the additional entry points for bias in performance and production choices. The Theatre Casting Toolkit offers very open provocations and considerable awareness-raising material. However, it doesn't support users in mitigating their own bias. Conscious Creativity is able to fill this gap by contributing a unique, interdisciplinary methodology to support gender bias mitigation throughout the production process.

Utilising FPDA and UBT research, I was able to achieve this project's aim: to identify how gender bias influences character creation and offer potential strategies to mitigate this. Including the reflexive step to mitigate personal bias, as well as reviews and workshop participant voices, I was able to incorporate a multiplicity of viewpoints. This was invaluable since directly interviewing creatives would have been counterproductive in this instance (one cannot identify one's own unconscious thoughts). Applying leadership theory to character, regardless of the size of the role, illuminates the gender-bias pitfalls which I folded into UBT research to create mitigation strategies. Instead of broad provocations (like Tonic's Toolkit), or binary gender-swapping (like NeRoPa), this method supports creatives in making small scale interventions to mitigate bias in their artistic practice and inspire gender-multiple futures.

Artists are in an extraordinary position – we have the skills to imagine an “emancipatory alternative” (Madva, 2020: 259) and inspire audiences to follow it. Conscious Creativity is designed to liberate our imagination from the confines of bias, to support artists in mitigating their personal gender bias, thereby ensuring the stories we tell are empowering. This can contribute to bias reduction in society. The *Global Gender Gap Report* found that it will likely take another 135.6 years to reach gender parity, a figure that is currently *increasing* (2020 estimated ‘just’ 99.5 years) as a result of the pandemic’s greater impact on women than men (Crotti, R. et al. 2021: 5). The methodology I developed cannot solve this, and does not propose to. However, in keeping with FPDA, it can support creatives in making small scale, specific, actionable, transformations at each stage of the production process. In each production where these changes are made, there will be an increased likelihood of their creating diverse representation.

Representation has a measurable impact on bias reduction, but not all diverse casts are offering diverse representation. This methodology provides a clear how-to guide for supporting positive gender representation – and crucially, for recognising and avoiding creative pitfalls that could uphold bias. This thesis has repeatedly demonstrated that feminist intentions are not sufficient to ensure the story being told undermines stereotyping and supports gender parity. Even in an ‘all-female’ cast, gender binaries were upheld, stereotyping perpetuated, and female leadership undermined. I was also surprised to discover I still have a ‘male as default’ gender bias despite all the research I have done in this field. The only way to undermine gender bias is to implement clear situation-specific strategies, which this methodology offers. Assuming Conscious Creativity was adopted, this could result in positive, counter-stereotype representation which, industry-wide, could have a measurable impact on social attitudes over time.

The ‘Scully Effect’, mentioned in the website, demonstrates the significant impact counter-stereotype representation has on women’s personal ambitions, and social attitudes. The Geena Davis Institute on Gender in Media (See Jane) conducted a study in 2018 which showed a correlation between *X-Files* viewers and beliefs that women belong in STEM fields as much as men do. In particular, it found that 63% of female viewers said Scully increased their interest in STEM and ambitions to pursue a career in a STEM field. It also showed all viewers had an increased likelihood to encourage daughters or granddaughters to pursue a STEM career (See Jane, 2018). This is likely because the character of Dana Scully, played by Gillian Anderson, offered both counter-stereotype representation and role model representation. The writer, Kristen Cloke, describes how she wrote Scully as equal to Moulder both in terms of the script and the narrative – neither was perceived to be the lead character, and neither character was the default leader in the narrative either (Cloke, quoted in See Jane, 2018). The combination of counter-stereotype representation with role model representation, both of which are supported by this methodology, can be seen to reduce bias in spectators, and therefore in society. This effect was also observed in *Will & Grace* viewers, for a different reason.

Will & Grace premiered in 1998, and is credited with reducing heterosexism in viewers (Madva, 2020: 254). In contrast to The Scully Effect, this is likely because of increased visibility of a marginalised identity (gay men) in a context which built common ground. In brief: heterosexual viewers realised homosexual men were (shockingly) ‘just like them’. Building common ground improves empathy for, and identification with, disadvantaged groups, reducing biased perceptions of that group (Madva, 2020: 243-244). Bias stems from difference rhetoric, it is built around in-group / out-group dynamics. When storytelling encourages perspective-taking and

demonstrates similarity between groups, this undermines the in-group / out-group bias. Although my methodology doesn't deal directly with narrative creation, through re-gendering characters, we can similarly support common-ground narratives. Through the small scale interventions my methodology proposes, we could reshape our storytelling practice. Instead of stale, binary, heteronormativity, our consciously creative stories could inspire change by offering a vision of an inclusive future.

One day, when I tell my grandchildren the story of a boss and a secretary arriving at a business conference – I hope they will picture a woman as that CEO. I hope they will not see her forthright manner as a contravention of her gender, and however they picture the secretary, I want them to see gentleness as a strength too. For that to happen, we need to reduce implicit gender bias in society. Storytelling is not a magic wand, but it can plant a seed. Together with other bias mitigation and reduction strategies in society, we can build a gender diverse garden for our children and their children to thrive in. The best time to plant the seed of counter-stereotype representation was a hundred years ago, the second best time is now. I was born in Zimbabwe and spent much of my youth around baobab trees. These extraordinary trees are known as 'the tree of life'. They provide considerable resources to animal and human communities and can live for two thousand years or more. Planting a baobab tree is an act of generosity, of hope, of imagination, and of empathy. The gardener will never know how this tree brings life to their community a hundred or a thousand years into the future. Taking these small steps today to mitigate bias in our storytelling is an act of hope, too, and of revolution, slow as it may be to arrive. You and I will likely not live to see gender parity attained globally, but our grandchildren may, if, today, we plant a seed for transformation.

Bibliography

Abell, S. (2018) 'Ravished with wonder'. *The Times Literary Supplement* [Online] 09/02/2018. Available from: <https://www.the-tls.co.uk/articles/public/julius-caesar-bridge-theatre/> [Accessed 12/06/19]

Abraham, E. (2021) 'Someone used Google Translate to highlight the sexist assumptions it makes about gender-neutral language'. *Indy100 from The Independent*. [Online] 22/03/2021. Available from: <https://www.indy100.com/news/google-translate-language-sexist-b1820580> [Accessed 15/04/2021]

Agarwal, P. (2020). *Sway: Unravelling Unconscious Bias*. London: Bloomsbury Sigma.

Agent Venture (N.D.) 'Mission 1: The Heist'. *Agent Venture*. [Online]. N.D. Available from: <https://www.agentventure.com/mission-one-the-heist> [Accessed 15/04/2021]

Alexandrowics, C. (2020) *Acting Queer: Gender Dissidence and the Subversion of Realism*. Houndmills: Palgrave Macmillan.

Alsop, R & Fitzsimons, A & Lennon, K & Minsky, R (2002), *theorising gender*. Cambridge: Polity Press.

Andrews, S (2018) *The Power of Perception: Leadership, Emotional Intelligence and the Gender Divide*. New York: Morgan James Publishing.

Ankel, S. (2019) 'New Zealand voted as the world's sexiest accent'. *Indy100 from The Independent*. [Online] 29/04/2019. Available from: <https://www.indy100.com/article/world-best-sexy-accent-attractive-new-zealand-ireland-spanish-french-8891336>. [Accessed 14/04/2021]

Antone, T. (2018) 'Female Stereotypes in movies that need to stop'. *She Knows*. [Online] 18/06/2018 Available from: <https://www.sheknows.com/entertainment/slideshow/810/female-stereotypes-in-film-that-make-us-yawn/> [Accessed 15/04/2021]

Appiah, K.A. (2018) 'The myth of meritocracy: who really gets what they deserve?' *The Guardian* (online, 19 Oct 2018). Available from: <https://www.theguardian.com/news/2018/oct/19/the-myth-of-meritocracy-who-really-gets-what-they-deserve> [Accessed 08/09/2019]

Apple, C. (N. D.) 'A History of "Hamilton"'. *The Spokesman – Review*. [Online] N. D. Available from: <https://www.spokesman.com/stories/2020/jul/06/fact-checking-musical-hamilton/> [Accessed 15/04/2021]

Asian American Popular Culture (2017) 'I am just me – analysis of Christine Yang of "Grey's Anatomy"' *Asian American Popular Culture*. [Online] 30/01/2017. Available from: <https://asianamericanpopularculturew17.wordpress.com/2017/01/30/i-am-just-me-analysis-of-cristina-yang-of-greys-anatomy/> [Accessed 15/04/2021]

Aston, E. (2008) 'Foreword to the reissued edition'. In: Case, S (2008) *Feminism and Theatre*. Houndmills: Palgrave Macmillan (1988).

Aston, E. (2020) *Restaging Feminisms*. Houndmills: Palgrave Macmillan.

Atewologun, D & Cornish, T. & Tresh, F. (2018) 'Research report 113: Unconscious Bias Training: An assessment of the evidence for effectiveness'. *Equality and Human Rights Commission*. [Online] March, 2018. Available from: <https://www.equalityhumanrights.com/sites/default/files/research-report-113-unconscious-bias-training-an-assessment-of-the-evidence-for-effectiveness-pdf.pdf> [Accessed 15/04/2021]

Ayala-Lopez, S. & Beeghly, E. (2020) 'Explaining Injustice: Structural Analysis, Bias, and Individuals'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Bailey, L. (N. D) 'The Shakespeare Series... Part 1: Gender'. *Digital Theatre Plus*. [Online] N. D. Available from: <https://www.digitaltheatreplus.com/education/collections/digital-theatre/the-shakespeare-series-part-1-gender> [Accessed 15/04/2021]

Balfour-Oatts, J. (2017) 'Review: Julius Caesar, Barbican'. *A Younger Theatre* [Online] 18/12/2017, Available from: <https://www.ayoungerteaatre.com/review-julius-caesar-barbican/> [Accessed 12/06/19]

Banks, D. (2013) 'The Welcome Table: Casting for an Integrated Society'. In: *Theatre Topics*. Vol 23, No 1. Johns Hopkins University Press (2013). Available from: <https://www.danielbanksdirector.com/>. [Accessed: 15/04/2022].

Barker, R. (2009) 'Not One Thing Exactly': *Gender, Performance, and Critical Debates over the Early Modern Boy-Actress*. In *Literature Compass* 6/2. (2009: 460 – 481). Blackwell Publishing Ltd.

Barry, A. (2018) 'Gender-blind casting and unconscious bias training on the way for some major Irish theatre companies'. In *thejournal.ie*, last updated 09/07/2018, Available from: <https://www.thejournal.ie/ireland-theatres-gender-balance-4116799-Jul2018/> [Accessed 28/04/2019]

Bates, L. (2017) 'What I have learned from five years of Everyday Sexism' *The Guardian* (online, 17 April 2017). Available from: <https://www.theguardian.com/lifeandstyle/2017/apr/17/what-i-have-learned-from-five-years-of-everyday-sexism> [Accessed 09/09/19]

Baughan, N. (2018). 'The invisible woman: film's gender bias laid bare'. *BFI Sight & Sound Magazine*. [Online]. 22/06/2018. Available from: <https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/comment/invisible-woman-film-gender-bias-laid-bare>. [Accessed 13/04/2021].

Baxter (2014) 'Discourse-Analytic Approaches to Text and Talk'. In: Litosseliti, L (ed). *Research Methods in Linguistic*. London: Bloomsbury Academic.

Baxter, J (2003) *Positioning Gender in Discourse: a feminist methodology*. Houndmills: Palgrave Macmillan.

Baxter, J (2006) *Speaking Out: The Female Voice in Public Contexts*. Houndmills: Palgrave Macmillan.

Baxter, J (2010) *The Language of Female Leadership*. Houndmills: Palgrave Macmillan.

Baxter, J (2018) *Women Leaders and Gender Stereotyping in the UK Press: A Poststructuralist Approach*. E-book: Palgrave Macmillan.

Baxter, J. & Al A'ali, H. (2016) *Speaking as Women Leaders: Meetings in Middle Eastern and Western Contexts*. Palgrave Macmillan.

Baxter, J. (2017) 'Sociolinguistic approaches to gender and leadership theory'. In Madsen, S. R. (ed) (2017) *Handbook of Research on Gender and Leadership*. Cheltenham: Edward Elgar Publishing Ltd.

BBC Ideas (2019) 'How stories shape our minds'. *BBC Ideas*. [Online] 23/07/2019. Available from: <https://www.youtube.com/watch?v=vyZMSZG2Dmk> [Accessed 15/04/2021]

Beeghly, E. & Madva, A. (2020). 'Introducing Implicit Bias: Why This Book Matters'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Beeghly, E. (2020) 'Bias and Knowledge: Two Metaphors'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Begley, S. (2009) 'Why Language May Shape Our Thoughts', *Newsweek* (online, 7th August 2009). Available from: <https://www.newsweek.com/why-language-may-shape-our-thoughts-81725>; [Accessed: 03/04/2022].

Behavioural Insights Team (2020) 'Unconscious Bias and Diversity Training – What the Evidence Says'. *Gov.UK*. [Online] 15/12/2020. Available from: <https://www.gov.uk/government/publications/unconscious-bias-and-diversity-training-what-the-evidence-says> [Accessed 15/04/2021]

Bem, S. L. (1983) 'Gender Schema Theory and Its Implications for Child Development: Raising Gender-Aschematic Children in a Gender-Schematic Society.' *Signs* 8, no. 4 (1983): 598-616. Available from: <http://www.jstor.org/stable/3173685> [Accessed April 13, 2021]

Benedict, D. (2012) 'Julius Caesar' *Variety* online, 10/12/2012, Available from: <https://variety.com/2012/legit/reviews/julius-caesar-1117948894/> [Accessed 12/06/19]

Bennet, C. (2014) 'The Secret History of Wonder Woman, Review – is this what a feminist looks like?' *The Guardian*. [Online] 28/12/2014. Available from: <https://www.theguardian.com/books/2014/dec/28/secret-history-wonder-woman-jill-lepore-observer-review> [Accessed 15/04/2021]

Berlatsky, N. (2017) 'James Cameron's comments on Wonder Woman completely ignore her history of sex appeal' *The Verge* [Online] 25/08/2017. Available from: <https://www.theverge.com/2017/8/25/16206496/james-cameron-wonder-woman-patty-jenkins-comics-sex-appeal> [Accessed 15/04/2021]

Billington, M. (2017) 'Julius Caesar/Antony and Cleopatra review – Rome truths from the RSC'. *The Guardian* [online] 24/03/2017. Available from: <https://www.theguardian.com/stage/2017/mar/24/julius-caesar-antony-and-cleopatra-rsc-review-rome-season> [Accessed 12/06/19]

Billington, M. (2018) 'Julius Caesar review – Hytner delivers a visceral, politically urgent tragedy'. *The Guardian* online, 30/01/2018, Available from: <https://www.theguardian.com/stage/2018/jan/30/julius-caesar-review-bridge-theatre-nicholas-hytner-ben-whishaw-david-morrissey> [Accessed 12/06/19]

Billington, M. (2012) 'Julius Caesar – review'. *The Guardian* online, 05/12/2012, Available from: <https://www.theguardian.com/culture/2012/dec/05/julius-caesar-review> [Accessed 12/06/19]

Billington, M. (2013) 'Nicholas Hytner at the National Theatre – a palpable hit'. In *The Guardian* (online, 10/04/2013). Available from:

<https://www.theguardian.com/stage/2013/apr/10/nicholas-hytner-at-the-national> [Accessed 09/09/19]

Billock, J. (2018). 'Pain Bias: The health inequality rarely discussed'. *BBC Future: The Health Gap*. [Online]. 22/05/2018. Available from: <https://www.bbc.com/future/article/20180518-the-inequality-in-how-women-are-treated-for-pain>. [Accessed 13/04/2021].

Blair, R (2006) 'Image and action: cognitive neuroscience and actor-training'. In: McConachie, B & Hart, F.E. (ed) *Performance and Cognition: Theatre studies and the cognitive turn*. Oxon: Routledge.

Blair, R (2013) 'Introduction: The Multimodal Practitioner'. In: Shaughnessy, N (ed). *Affective Performance and Cognitive Science: Body, Brain and Being*. London: Bloomsbury Methuen Drama.

Blair, R. & Cook, A. (ed) (2016) *Theatre, Performance and Cognition: Languages, Bodies and Ecologies*, London: Bloomsbury Methuen Drama.

Blau, H. (1983) 'Ideology and Performance'. In: *Theatre Journal*, Vol 35, No. 4, pg 441 – 460. Johns Hopkins University Press. Available from: <https://www.jstor.org/stable/3207328>. [Accessed 15/04/2022].

Bloodworth, A. (2018) *Julius Caesar Review: Ben Whishaw and Game of Thrones' Michelle Fairley give turbo charged performances*. In: *The Metro* (online), 02/02/2018. Available from: <https://metro.co.uk/2018/02/02/julius-caesar-review-ben-whishaw-game-thrones-michelle-fairley-give-turbo-charged-performances-7277623/> [Accessed 24/08/2019]

Boboltz, S. & Yam, K. (2017) *Why On-Screen Representation Actually Matters* in *Huffington Post online*, last updated 24/02/2017, Available from: https://www.huffingtonpost.co.uk/entry/why-on-screen-representation-matters_n_58aeae96e4b01406012fe49d?guccounter=1&guce_referrer=aHR0cHM6Ly9jb25zZW50LnlhaG9vLmNvbS8&guce_referrer_sig=AQAAAH3gWI7HaGrZc720_qn4pxDayeVVGX YmxS6_DZMAEkxG9Ldo1iH2Qd9nBWHAA2p_WxpbMtszJHJqFWWULb4-doUPa3GtMunvkQ3LIyexLX1mITyswawfIAvDGf3PIhV6C5aT1K4JFRxB4ZP7r6B4WakUIDfbCVfcbPANgZyS6W4O [Accessed 31/05/2019]

Boboltz, S. (2017), 'Why Onscreen representation actually matters' *Huffpost online*, 24/02/2017. Available from: https://www.huffingtonpost.co.uk/entry/why-on-screen-representation-matters_n_58aeae96e4b01406012fe49d?ri18n=true [Accessed 14/04/2021]

Bogaev, B. (2020) 'Episode 154: The Show Must Go Online'. *Shakespeare Unlimited*. Folger Shakespeare Library [Online] 27/10/2020. Available from: <https://www.folger.edu/shakespeare-unlimited/myles-show-must-go-online> [Accessed 15/04/2021]

Bogaev, B. (2017) 'Episode 76: Phyllida Lloyd and All-Female Shakespeare'. *Shakespeare Unlimited*, Folger Shakespeare Library. [Online] 27/06/2017. Available from: <https://www.folger.edu/shakespeare-unlimited/phyllida-lloyd-all-female-shakespeare> [Accessed 14/04/2021]

Bogaev, B. (2019) 'Episode 118: Harriet Walter'. *Shakespeare Unlimited*, Folger Shakespeare Library. [Online] 02/04/2019. Available from: <https://www.folger.edu/shakespeare-unlimited/harriet-walter> [Accessed 14/04/2021]

Bogaev, B. (2019) 'Episode 132: Women Performers in Shakespeare's Time'. *Shakespeare Unlimited*, Folger Shakespeare Library. [Online]. 12/11/2019. Available from: <https://www.folger.edu/shakespeare-unlimited/women-performers> [Accessed 15/04/2015]

Borg, J (2013) *Body Language: How to know what's REALLY being said* (reprint). Harlow, UK: Pearson Education Ltd, 2008.

Boseley, S. (2017). "Listen to women" UK doctors issued with first guidance on endometriosis'. *The Guardian*. [Online]. 06/09/2017. Available from: <https://www.theguardian.com/society/2017/sep/06/listen-to-women-uk-doctors-issued-with-first-guidance-on-endometriosis>. [Accessed 13/04/2021]

Braddick, M. J. (2009) *The Politics of Gesture: Historical Perspectives*. Oxford: Oxford University Press

Brantley, B. (2013) 'Friends, Romans, Countrywomen'. *New York Times*. [Online] 09/10/2013. Available from: <https://www.nytimes.com/2013/10/10/theater/reviews/shakespeares-julius-caesar-by-women-of-donmar-warehouse.html> [Accessed 15/04/2021]

Breitenberg, M (2001) *Anxious Masculinity in Early Modern England* (online). Cambridge: Cambridge University Press, 1996.

Bridge Theatre (2018) 'Julius Caesar' *National Theatre at Home* [Online] 2018. Available from: <https://www.ntathome.com/products/julius-caesar> [Accessed 15/04/2021]

Bristol, MD (1996) *Big-Time Shakespeare*. London: Routledge.

Bristol, MD and McLuskie, K (2001) 'Introduction' In: Bristol, MD and McLuskie, K with Holmes, C *Shakespeare and Modern Theatre: The performance of modernity*. London: Routledge.

Brodie, N. & Swingler, S. (2016) 'The alternative city guide to Cape Town, South Africa'. *The Guardian*. [Online] 18/02/2016. Available from: <https://www.theguardian.com/travel/2016/feb/18/alternative-city-guide-to-cape-town-south-africa> [Accessed 15/04/2021]

Brooks, H.M. (2015) *Actresses, Gender, and the eighteenth-century stage: Playing women*. Basingstoke: Palgrave Macmillan.

Brown, B. (2012) 'Introducing David Morrissey: Five Great Roles Before 'The Walking Dead'' In: *BBC America* (online, 10/2012) Available from: <http://www.bbcamerica.com/anglophenia/2012/10/introducing-david-morrissey-five-great-roles-before-the-walking-dead> [Accessed 15/09/19]

Brown, M. (2016) 'Donmar Warehouse build temporary theatre for all-female Shakespeare trilogy'. *The Guardian*. [Online] 25/05/2016. Available from: <https://www.theguardian.com/stage/2016/may/25/donmar-warehouse-temporary-theatre-shakespeare-trilogy-kings-cross-station>. [Accessed 15/04/2021]

Brown, M. (2017) 'British cinema's gender imbalance worse in 2017 than in 1913, says BFI study'. In *The Guardian* (Online), published 20/09/2017. Available from: <https://www.theguardian.com/film/2017/sep/20/british-cinema-gender-imbalance-worse-2017-bfi-filmography> [Accessed 28/04/2019]

Brown, M. (2018) 'Josie Rourke and Kate Pakenham to leave Donmar Warehouse'. *The Guardian*. [Online] 11/01/2018. Available from: <https://www.theguardian.com/stage/2018/jan/11/josie-rourke-and-kate-pakenham-to-leave-donmar-warehouse> [Accessed 15/04/2021]

Brown, M. (2020) 'National Theatre to broadcast shows online on Thursdays'. *The Guardian* [Online] 26/03/2020. Available from: <https://www.theguardian.com/stage/2020/mar/26/national-theatre-to-broadcast-shows-online-on-thursdays> [Accessed 15/04/2021]

Brownstein, M. (2020) 'Scepticism about Bias'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Brownstein, M. (2020) 'Skepticism About Bias'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Bulman, J.C. (ed) (2008) *Shakespeare Re-dressed: Cross Gender casting in Contemporary Performance*, Cranbury, NJ, USA: Rosemont Publishing & Printing Corp.

Burchill, J. (2018) 'Will identity politics kill musical theatre?' *The Spectator*. [Online] 26/04/2018. Available from: <https://www.spectator.co.uk/article/will-identity-politics-kill-musical-theatre-> [Accessed 15/04/2021]

Bush-Bailey, G. (2007) 'Revolution, legislation and autonomy' in Gale M. B. & Stokes, J. (ed) *The Cambridge Companion to The Actress* (Kindle book) Cambridge: Cambridge University Press.

Butler, J (1993) *Bodies that Matter* (e-book). Oxon: Routledge, 1993.

Butler, J (1997), *The Psychic Life of Power*, Stanford University Press, Stanford, USA.

Butler, J (1999) *Gender Trouble* (reprint). Oxon: Routledge, 1990.

Butler, J (2004), *Undoing Gender*, Routledge, Abington.

Butler, J. interviewed by Gleeson, J. (2021), 'Judith Butler: We need to rethink the category of woman', *The Guardian* (online, 7th Sept 2021). Available from: <https://www.theguardian.com/lifeandstyle/2021/sep/07/judith-butler-interview-gender> [Accessed: 03/04/2022].

Butter, S. (2017) 'The incredible tale of Ron Chernow: the historian whose book inspired the musical *Hamilton*' *Evening Standard*. [Online] 22/12/2017. Available from: <https://www.standard.co.uk/culture/books/alexander-hamilton-by-ron-chernow-inspired-hamilton-musical-a3725036.html> [Accessed 14/05/2021]

Caldarone, M. & Lloyd-Williams, M. (2014) *Actions: the actor's thesaurus*. [Reprint] London: Nick Hern Books (2004).

Cameron, D (2006) 'Theorising the Female Voice in Public Contexts'. In: Baxter, J. *Speaking Out: The Female Voice in Public Contexts*. Houndmills: Palgrave Macmillan.

Cameron, D (2008) *The Myth of Mars and Venus* (reprint). Oxford: Oxford University Press, 2007.

Cameron, D (2011) 'Gender and Language Ideologies'. In: Coates, J & Pichler, P *Language & Gender: A Reader, 2nd Edition*. Oxford: Blackwell Publishing Ltd.

Cameron, D (2011) 'Performing Gender Identity: Young Men's Talk and the Construction of Heterosexual Masculinity'. In: Coates, J & Pichler, P *Language & Gender: A Reader, 2nd Edition*. Oxford: Blackwell Publishing Ltd.

Cameron, D (2011) *Performing Gender Identity: Young Men's Talk and the Construction of Heterosexual Masculinity*. In: Coates, J & Pichler, P *Language & Gender: A Reader, 2nd Edition*. Oxford: Blackwell Publishing Ltd.

Carastathis, A. (2016) *Intersectionality: Origins, Contestations, Horizons*. London: University of Nebraska Press.

Carnicke, S. (2008) *Stanislavsky in Focus, Second Edition*. London: Routledge.

Carnicke, S. M. (2010) 'Stanislavski and Politics: Active Analysis and the American Legacy of Soviet Oppression'. In: Margolis, E. & Renaud, L.T. (ed) (2010) *The Politics of American Actor Training*. Oxon: Routledge.

Case, S (2008) *Feminism and Theatre*. Houndmills: Palgrave Macmillan (1988).

Casting Frontier (2019) 'Most Important Thing Casting Directors Look For'. *Casting Frontier*. [Online] 05/11/2019. Available from: <https://castingfrontier.com/most-important-thing-casting-directors-look-for/> [Accessed 15/04/2021]

Catalyst (2018) 'The Double-Bind Dilemma for Women in Leadership'. *Catalyst*. [Online]. 02/08/2018. Available from: <https://www.catalyst.org/research/infographic-the-double-bind-dilemma-for-women-in-leadership/>. [Accessed 14/04/2021]

Catalyst (2018) 'Quick Take: Women in the Workforce—Global'. *Catalyst*. [Online] 31/10/2018. Available from: <https://www.catalyst.org/research/women-in-the-workforce-global/> [Accessed 21/3/19]

Cavendish, D. (2017) 'All dressed up with nowhere to go: Julius Caesar and Antony and Cleopatra at Royal Shakespeare Theatre'. *The Telegraph* online, 25th March 2017. Available: <https://www.telegraph.co.uk/theatre/what-to-see/julius-caesar-antony-cleopatra-royal-shakespeare-theatre-review/> [Accessed 12/06/19]

Cavendish, D. (2017) 'The Thought Police's rush for gender equality on stage risks the death of the great male actor'. In: *The Telegraph* [Online] 23/02/2017. Available from: <https://www.telegraph.co.uk/theatre/what-to-see/thought-polices-rush-gender-equality-stage-risks-death-great/> [Accessed 05/09/2019]

Cavendish, D. (2018) 'A star-studded political cataclysm for our times - Julius Caesar, Bridge Theatre, review' *The Telegraph* online, 30th Jan 2018, available from: <https://www.telegraph.co.uk/theatre/what-to-see/star-studded-political-cataclysm-times-julius-caesar-bridge/> [Accessed 12/06/19]

Cavendish, D. (2018) 'Nicholas Hytner on Alan Bennett, his new Bridge Theatre, and why he doesn't believe in gender quotas'. In: *The Telegraph* [Online] 2 March 2018, Available from: <https://www.telegraph.co.uk/theatre/what-to-see/nicholas-hytner-alan-bennett-new-bridge-theatre-doesnt-believe/> [Accessed 06/09/2019]

Churchwell, S. (2016) 'Why Hamilton is making musical history' *The Guardian*. [Online] 05/11/2016. Available from: <https://www.theguardian.com/stage/2016/nov/05/why-hamilton-is-making-musical-history> [Accessed 15/04/2021]

Cinema Blend (2011) 'Nichelle Nichols once read for the role of Spock'. *Cinema Blend*. [Online] 28/12/2011. Available from: <https://www.cinemablend.com/television/Nichelle-Nichols-Once-Read-Role-Spock-38135.html> [Accessed 15/04/2021]

Clark, N. (2014) 'Just one actor in 50 makes more than £20,000 per year, survey shows'. *The Independent* [Online] 28/05/2014. Available from: <https://www.independent.co.uk/incoming/just-one-actor-50-makes-more-ps20-000-year-survey-shows-9448922.html> [Accessed 15/04/2021]

Clayman Pye, V. & Haft Bucs, H. (eds) (2020) *Objectives, Obstacles, and Tactics in Practice: Perspectives on Activating the Actor*. Oxon: Routledge.

Clifford, C. (2021). 'Gender inequality in theatre urgently needs to be addressed, says new report'. *Drama & Theatre*. [Online]. 13/01/2021. Available from: <https://www.dramaandtheatre.co.uk/news/article/gender-inequality-in-theatre-urgently-needs-to-be-addressed-says-new-report>. [Accessed 13/04/2021]

Cobrin, P (2012) 'She's old enough to be a beautiful young boy: Sarah Bernhardt, breeches roles and the poetics of aging'. In: *Women & Performance: a journal of feminist theory* Vol. 22, No. 1, March 2012, 47–66.

Collins, P.H. & Bilge, S. (2020) *Intersectionality*, 2nd edition. Cambridge: Polity Press.

Connell, RW (2002) 'The History of Masculinity'. In: R Adams & D Savran *The Masculinity Studies Reader*. Oxford: Blackwell Publishers Inc.

Cook, A (2013) 'Introduction: Texts and Embodied Performance'. In: Shaughnessy, N (ed). *Affective Performance and Cognitive Science: Body, Brain and Being*. London: Bloomsbury Methuen Drama.

Cook, A (2018) *Building Character: The Art and Science of Casting*. USA: University of Michigan Press.

Cook, A. (2020) *Shakespearean Futures: Casting the Bodies of Tomorrow on Shakespeare's Stages Today*. Published online by Cambridge University Press. Available from: <https://www.cambridge.org/core/elements/abs/shakespearean-futures/A6E71E49644BB623BD773D870C80F2F3>. [Accessed: 15/04/2022]

Cooper, M. (2015) 'The False Promise of Meritocracy'. In: *The Atlantic* (online, 1 Dec 2015). Available from: <https://www.theatlantic.com/business/archive/2015/12/meritocracy/418074/> [Accessed 08/09/2019]

Cornford, T. (2019) 'The Racist Case for Diversity?' *Contemporary Theatre Review*, 28 (4). pp. 553-556. [Online] Available from: <http://crco.cssd.ac.uk/id/eprint/1515/> [Accessed 15/04/2021].

Costigan, A (2018) 'Infographic: The Double bind dilemma for women in leadership' *Catalyst* [Online]. Available from: <https://www.catalyst.org/research/infographic-the-double-bind-dilemma-for-women-in-leadership/> [Accessed 21/3/19]

Crompton, S. (2011) 'The Donmar's Successes'. *The Telegraph*. [Online] 11/03/2011. Available from: <https://www.telegraph.co.uk/culture/theatre/8376538/The-Donmars-successes.html> [Accessed 15/04/2021]

Crompton, S. (2018) 'Review: *Julius Caesar* (Bridge Theatre)' *WhatsOnStage* online, 30th Jan 2018, Available from: https://www.whatsonstage.com/london-theatre/reviews/julius-caesar-bridge-theatre-ben-whishaw_45661.html [Accessed 12/06/19]

Cron, L. (2012) *Wired for Story*. New York: Ten Speed Press for Random House, Inc.

Crotti, R. et al. (2020). *Global Gender Gap Report, 2020*. W.E. Forum. [Online]. Available from: http://www3.weforum.org/docs/WEF_GGGR_2020.pdf. [Accessed 13/04/2021].

Curtis, N. (2016) 'Harriet Walter on the Donmar's all-female Shakespeare trilogy: "We didn't want to be coy about addressing the gender imbalance"' *The Standard* online, 14th Sept 2016, Available from: <https://www.standard.co.uk/go/london/theatre/harriet-walter-on-the-donmars-allfemale-shakespeare-trilogy-we-didnt-want-to-be-coy-about-addressing-a3344456.html> [Accessed 12/06/19]

Curtis, N. (2017) 'Nicholas Hytner and Nick Starr on the new Bridge Theatre: "We're offering a new way of doing things"'. In *Evening Standard* (online, 10 Oct 2017). Available from: <https://www.standard.co.uk/go/london/theatre/nicholas-hytner-and-nick-starr-on-the-new-bridge-theatre-were-offering-a-new-way-of-doing-things-a3654776.html> [Accessed 09/09/19]

- Cutler, M. (2010) “‘Typed’ for What?”. In: Margolis, E. & Renaud, L.T. (ed) (2010) *The Politics of American Actor Training*. Oxon: Routledge.
- Daniell, D. (2014) ‘Introduction’. In: *The Arden Shakespeare: Julius Caesar* (reprint). London: Bloomsbury Arden Shakespeare (1998)
- Davies, M. (2017) ‘Review: *Julius Caesar* (Royal Shakespeare Theatre): Angus Jackson's Rome season kicks off at the RSC’ *What’s On Stage* online, 24th March 2017, Available from: https://www.whatsonstage.com/stratford-upon-avon-theatre/reviews/julius-caesar-royal-shakespeare-rsc_43196.html [Accessed: 12/06/19]
- Davies, S. (2015) ‘Michelle Fairley interview: “Hollywood? I hate everything about it”’. In: *The Telegraph* (online), 25th July 2015. Available from: <https://www.telegraph.co.uk/culture/theatre/theatre-features/11758965/Michelle-Fairley-interview-Hollywood-I-hate-everything-about-it.html> [Accessed 24/08/2019]
- Davis, T. C. (2002) *Actresses as Working Women: Their Social Identity in Victorian Culture* (Kindle edition) London: Routledge (1991).
- Day, E. et al. (2015). ‘99% of women working in the film and TV industries have experienced sexism’. *The Observer*. [Online]. 27/09/2015. Available from: <https://www.theguardian.com/film/2015/sep/27/sexism-film-industry-stories>. [Accessed 13/04/2021]
- De Gay, J (1998) ‘Naming Names: An overview of women in theatre, 1500-1900’. In: Goodman, L. (1998) *The Routledge Reader in Gender and Performance*. London: Routledge.
- Debruge, P. (2020) “‘Wonder Woman 1984’ review: Escapist Superhero Sequel whisks us away from real world disaster’ *Variety*. [Online] 15/12/2020. Available from: <https://variety.com/2020/film/reviews/wonder-woman-1984-review-sequel-1234853844/> [Accessed 15/04/2021]
- Delman, E. (2015) ‘How Lin-Manuel Miranda Shapes History’. *The Atlantic*. [Online] 29/09/2015 Available from: <https://www.theatlantic.com/entertainment/archive/2015/09/lin-manuel-miranda-hamilton/408019/> [Accessed 15/04/2021]
- Devnew, L.E. & Berghout Austin, A.M. & Janzen Le Ber, M. & Shapiro, M. (2017) ‘Women’s Leadership aspirations’. In Madsen, SR (ed) *Handbook of Research on Gender and Leadership*. Cheltenham: Edward Elgar Publishing Ltd.
- Devor, A & Haefele-Thomas, A. (2019) *Transgender: A Reference Handbook*. Santa Barbara, California: ABC-CLIO.

Dex, R. (2016) 'Donmar Warehouse receives award for its work with prisoners in all-female Shakespeare trilogy'. *Evening Standard* [Online] 16/11/2016. Available from: <https://www.standard.co.uk/culture/theatre/donmar-warehouse-receives-award-for-its-work-with-prisoners-in-allfemale-shakespeare-trilogy-a3396876.html>. [Accessed 15/04/2021]

Diamond, E. & Varney, D. & Amich, C. (2017) *Performance, Feminism and Affect in Neoliberal Times*. London: Palgrave Macmillan (Kindle Edition).

Diamond, E. (1996) *Unmaking Memesis*. London: Routledge.

Diel, AB & Dzubinski, L (2017) 'An overview of gender-based leadership barriers'. In Madsen, SR (ed) *Handbook of Research on Gender and Leadership*. Cheltenham: Edward Elgar Publishing Ltd.

Directors UK (2016) 'Cut out of the Picture'. *Directors UK*. [Online] 04/05/2016. Available from: <https://www.directors.uk.com/news/cut-out-of-the-picture> [Accessed 15/04/2021]

Dolan, J (1991) *The Feminist Spectator as Critic* (reprint). Manchester: Manchester University Press (1988).

Dolan, J (1992) 'Gender Impersonation Onstage: Destroying or Maintaining the Mirror of Gender Roles'. In: Senelick, L. (ed). *Gender in Performance: the presentation of difference in the performing arts*. Hanover, NH (USA): University Press of New England.

Dolan, J (1998) 'The Discourse of Feminisms: The spectator and representation'. In: Goodman, L. (ed) *The Routledge Reader in Gender and Performance*. London: Routledge.

Dolan, J (2011) *Ruminations for the Next Generation of Feminist Spectators*, keynote for the 'Women and Theatre Program', Chicago, August 10, 2011. *The Feminist Spectator* (blog). [Online] 10/08/2011. Available from: <http://feministspectator.princeton.edu/lectures-2/ruminations-for-the-next-generation/> [Accessed 15/04/2021]

Dolan, J. (2012) *The Feminist Spectator as Critic*, second edition. USA: University of Michigan Press (1988, first edition).

Dolan, J. (2013) *The Feminist Spectator in Action: Feminist Criticism for Stage and Screen*. Houndmills: Palgrave Macmillan.

Dominguez, N. (2020) 'Moral Responsibility for Implicit Bias: Examining Our Options'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Donmar (N.D.) 'Membership' *Donmar Warehouse* [Online] N.D. Available from: <https://www.donmarwarehouse.com/support/membership/?qitq=3eec0cd9-1e6b-4e5c-a8a7-6cb385a17024&qitp=ee4927f9-909f-477b-b976-aa97349e445e&qitts=1618478640&qitc=donmarwarehouse&qite=webtraffic&qitrt=Safetynet&qith=7289187bef42d0434ee92d08e9b2d6a3> [Accessed 15/04/2021]

Donmar Warehouse (2016) 'Julius Caesar' *Digital Theatre Plus* [Online] 2016. Available from: <https://www.digitaltheatreplus.com/education/collections/donmar-warehouse/julius-caesar> [Accessed 15/04/2021]

Duguid, M. M., & Thomas-Hunt, M. C. (2015). 'Condoning stereotyping? How awareness of stereotyping prevalence impacts expression of stereotypes'. *Journal of Applied Psychology*, 100(2), 343–359.

Ekman, P (1973) *Darwin and Facial Expression: A Century of Research in Review*. London: Academic Press.

Eliot, L (2012) *Pink Brain Blue Brain* (reprint). Oxford: Oneworld Publications, 2009.

Ellenby, D. (2019). 'The five medical biases against women'. *The Guardian*. [Online]. 28/07/2019. Available from: <https://www.theguardian.com/science/2019/jul/28/medical-bias-against-women-drug-trials-cpr-medicine-gender-inequalities>. [Accessed 13/04/2021]

Emerson, J. (2017) 'Don't Give Up on Unconscious Bias Training – Make it Better'. *Harvard Business Review*. [Online] 28/04/2017. Available from: <https://hbr.org/amp/2017/04/dont-give-up-on-unconscious-bias-training-make-it-better> [Accessed 15/04/2021]

ERA 50:50 (2017) 'Our Campaign'. *ERA50:50* [Online] 2017. Available from: <http://equalrepresentationforactresses.co.uk/our-campaign/> [Accessed 28/04/2019]

Éry, F. (2018) 'Review: Julius Caesar, Bridge Theatre'. *A Younger Theatre* online, 7th Feb 2018. Available from: <https://www.ayoungertheatre.com/review-julius-caesar-bridge-theatre/> [Accessed 12/06/19]

Evans, L. (2018) 'Bold, in its way, but Ben Whishaw is ill-suited to Shakespeare: Julius Caesar reviewed' *The Spectator* (online, 10th February 2018). Available from: <https://www.spectator.co.uk/2018/02/bold-in-its-way-but-ben-whishaw-is-ill-suited-to-shakespeare-julius-caesar-reviewed/> [Accessed 05/09/2019]

Evans, M. & Williams, C. H. (ed). (2013), *Gender: Key Concepts*, Routledge, Oxon.

Ezaydi, S. (2020) 'The unconscious bias training you've been told to do won't work'. *Wired*. [Online] 14/07/2020. Available from: <https://www.wired.co.uk/article/unconscious-bias-training-broken> [Accessed 15/04/2021]

Fairclough, N (2004) *Analysing Discourse: Textual Analysis for Social Research* (E-book). London: Routledge (2003), link: <https://ebookcentral.proquest.com/lib/kentuk/reader.action?docID=199319&query=#>

Farmer, B. (2015) 'British Army appoints first female general'. In: *The Telegraph* (online, 6 July 2015). Available from: <https://www.telegraph.co.uk/news/uknews/defence/11721295/British-Army-appoints-first-female-general.html> [Accessed 07/09/2019]

Farrington, J. (2015) 'The arts, the law and freedom of speech'. In *The Guardian* online (7th Aug 2015). Available from: <https://www.theguardian.com/stage/2015/aug/07/arts-law-freedom-speech-legal-knowledge-packs-arts-organisations> [Accessed 21/04/2022]

Fassler, J. (2015). 'How doctors take women's pain less seriously'. *The Atlantic*. [Online]. 15/10/2015. Available from: <https://www.theatlantic.com/health/archive/2015/10/emergency-room-wait-times-sexism/410515/>. [Accessed 13/04/2021]

Fauconnier, G & Turner, M (2003) *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books, Perseus Books Group (2002).

Fawcett Society. (2016). *Equality. It's about time*. [Online]. Fawcett Society. Available from: <https://www.fawcettsociety.org.uk/Handlers/Download.ashx?IDMF=45a5a7f5-ffbd-4078-b0b7-4bfccab159d>. [Accessed 13/04/2021].

Feay, S. (2018) 'Julius Caesar, BBC4 — landmark all-female Shakespeare' *Financial Times* online, 15th June 2018, Available from: <https://www.ft.com/content/38ec25f6-7032-11e8-852d-d8b934ff5ffa> [Accessed 12/06/19]

Ferris, L (1993) 'Introduction: Current Crossings'. In: Ferris, L *Crossing the Stage: Controversies on Cross Dressing*. London: Routledge.

Fine, C (2011) *Delusions of Gender* (reprint). London: Icon Books, 2010.

Fine, C (2018) *Testosterone Rex* (reprint). London: Icon Books, 2017.

Fleming, D. (2018) 'Why the World Loves to Hate Ambitious Women'. In *ScoopWhoop* (online, 11 Dec 2018). Available from: <https://www.scoopwhoop.com/Why-The-World-Loves-To-Hate-Ambitious-Women/> [Accessed 14/09/19]

Fox, C. (2011) 'Michael Grandage: Exit the King'. *The Telegraph*. [Online] 13/11/2011. Available from: <https://www.telegraph.co.uk/culture/theatre/8559676/Michael-Grandage-exit-the-king.html> [Accessed 15/04/2021]

Foyster, E. A. (1999), *Manhood in Early Modern England*. Harlow: Addison Wesley Longman Ltd.

Francis-Devine, B. (2020). *How much less were women paid in 2019?* UK Parliament, Commons Library. [Online]. Available from: <https://commonslibrary.parliament.uk/how-much-less-were-women-paid-in-2019/#:~:text=In%202019%20on%20average%2C%20women,%C2%A31%20men%20were%20paid> [Accessed 13/04/2021].

Freestone, E, Glover, C, Sedghi, A, Fenn, C (2012) 'Women in Theatre: the key statistics – interactive' in *The Guardian* (online). Published 11/12/12. Available from: <https://www.theguardian.com/stage/interactive/2012/dec/11/women-theatre-key-statistics> [Accessed: 20/06/19]

Freestone, E. & Villani, L. & Blight, G. (2012). 'Shakespeare's invisible women – interactive'. *The Guardian*. [Online]. 10/12/2012. Available from: <https://www.theguardian.com/stage/interactive/2012/dec/10/shakespeare-women-interactive>. [Accessed 13/04/2021]

Freestone, E. & Villani, L. & Blight, G. (2012). 'Women in theatre: how the 2:1 problem breaks down'. *The Guardian*. [Online]. 10/12/2012. Available from: <https://www.theguardian.com/news/datablog/2012/dec/10/women-in-theatre-research-full-results#data>. [Accessed 13/04/2021]

Frings, V. (2014) 'Hollywood's hidden sexism: how casting notices keep beauty standards alive'. *Salon*. [Online]. 25/01/14. Available from: https://www.salon.com/2014/01/25/hollywoods_hidden_sexism_how_casting_notices_keep_beauty_standards_alive/. [Accessed 13/04/2021]

Gale M. B. & Stokes, J. (2007) 'Introduction'. In Gale M. B. & Stokes, J. (ed), *The Cambridge Companion to The Actress* (Kindle book) Cambridge: Cambridge University Press.

Garber, M (1998) 'Dress codes, or the theatricality of difference'. In: Goodman, L *The Routledge Reader in Gender and Performance*. London: Routledge.

Gardner, V. (1998) 'The New Woman in the New Theatre'. In Goodman, L. & de Gay, J. *The Routledge Reader in Gender and Performance*. London: Routledge.

Gestoso, P. (2019) *5 Strategies to make Unconscious Bias Training Effective*. [Online] 30/09/2019. Available from: <https://patriciigestoso.com/2019/09/30/unconscious-bias-training-lets-not-throw-out-the-baby-with-the-bathwater/amp/> [Accessed 15/04/2021]

Glaser, C (2011) *GenderTalk Works*. New York: Windsor Hall Press.

Glass, C. & Ingersoll, A. (2017) 'Sociological approaches to women and leadership theory'. In Madsen, S. R. (ed) (2017) *Handbook of Research on Gender and Leadership*. Cheltenham: Edward Elgar Publishing Ltd.

Gleadle, K. (2001) *British Women in the Nineteenth Century* (Kindle edition). Houndmills: Palgrave.

Glover, C. (2017) 'Why Wonder Woman is Bittersweet for Black Women'. *Harper's Bazaar*. [Online] 09/06/2017. Available from: <https://www.harpersbazaar.com/culture/film-tv/a9992873/wonder-woman-black-women-erasure/> [Accessed 15/04/2021]

Goodwin, M. H. (2011) 'Cooperation and Competition Across Girls' Play Activities'. In: Coates, J & Pichler, P *Language & Gender: A Reader, 2nd Edition*. Oxford: Blackwell Publishing Ltd.

Gordon-Reed, A. (2011) "'Uncle Tom's Cabin" and the Art of Persuasion'. *The New Yorker*. [Online] 06/06/2011. Available from: <https://www.newyorker.com/magazine/2011/06/13/the-persuader-annette-gordon-reed>. [Accessed 14/04/2021]

Gordon-Smith, E. (2019) *Stop Being Reasonable: Six stories of how we really change our minds*. London: Scribe UK

Gorymova, E. & Schriber, R.T. & Madsen, S.R. (2017) 'The current status of women leaders worldwide'. In Madsen, S.R. (ed) (2017) *Handbook of Research on Gender and Leadership*. Cheltenham: Edward Elgar Publishing Ltd.

Goulds, S. et al. (2019) 'Rewrite her story: How film and media stereotypes affect the lives and leadership ambitions of girls and young women'. *See Jane*. [Online]. 2019. Available from: <https://seejane.org/wp-content/uploads/2019-rewrite-her-story-plan-international-report.pdf>. [Accessed on 14/04/2021].

Gowing, L. (2012) *Gender Relations in Early Modern England* (Kindle edition) Oxon: Routledge.

Graf, F (1993) 'Gestures and Conventions: the gestures of Roman Actors and Orators'. In: Bremmer, J & Roodenburg, H *A Cultural History of Gesture* (reprint). New York: Polity Press (1991).

Graham, J. (2020). 'British theatre has a class problem, and coronavirus could make it worse'. *The Guardian*. [Online]. 18/06/2020. Available from: <https://www.theguardian.com/commentisfree/2020/jun/18/british-theatre-class-problem-coronavirus-worse-race>. [Accessed 13/04/2021]

Griffin, D. & Ellis, P. (2018), 'The Y chromosome is disappearing. What does it mean for men?' *World Economic Forum* in collaboration with *The Conversation*, Online, 18/01/2018. Available from: <https://theconversation.com/the-y-chromosome-is-disappearing-so-what-will-happen-to-men-90125> [Accessed 15/04/2021]

Guo, J. (2016). 'Why the age of 40 is so important in Hollywood'. *Washington Post*. [Online]. 19/09/2016. Available from: <https://www.washingtonpost.com/news/wonk/wp/2016/09/19/these-charts-reveal-how-bad-the-film-industrys-sexism-is/>. [Accessed 13/04/2021].

Gurian, M & Annis, B (2008) *Leadership and the Sexes*. San Francisco, CA, USA: Jossey-Bass.

Halberstadt, A. G. (1991) 'Toward an ecology of expressiveness: Family socialisation in particular and a model in gender'. In: Feldman, R. S. & Rime, B *Fundamentals of Nonverbal Behaviour*. Cambridge: Cambridge University Press.

Hall, I.L. (2019) 'Manifesto'. *Intersectional Critic as Activist*. [Online] December 2019. Available from: <https://intersectionalcritic.wordpress.com/the-intersectional-critics-manifesto/> [Accessed 2019].

Hall, S. (1981) "Notes on Deconstructing 'the Popular'". In: Morley, D. (2019) *Essential Essays Volume 1: Stuart Hall*. Durham and London: Duke University Press.

Hampson, S (1986) 'Sex Roles and Personality'. In: DJ Hargreaves and AM Colley *The Psychology of Sex Roles*. London: Harper & Row

Handler, R (2009) 'Erving Goffman and the Gestural Dynamics of Modern Selfhood'. In: Braddick, M. J. *The Politics of Gesture: Historical Perspectives*. Oxford: Oxford University Press.

Hargreaves, DJ (1986) 'Psychological theories of sex-role stereotyping'. In: DJ Hargreaves and AM Colley *The Psychology of Sex Roles*. London: Harper & Row

Harrington, S. (2017) *Don't be Afraid to be an Ambitious Woman*. In: *Forbes* (online, 28 Feb 2017). Available from: <https://www.forbes.com/sites/samanthaharrington/2017/02/28/learning-how-to-be-unafraid-to-be-an-ambitious-woman/#6247cc7462bb> [Accessed 14/09/19]

Harris, G (1998) 'Introduction to Part Two'. In: Goodman, L *The Routledge Reader in Gender and Performance*. London: Routledge.

Harris, G. (2006) *Beyond Representation: Television drama and the politics and aesthetics of identity*. Manchester: Manchester University Press.

Hart, C. (2018) 'Theatre review: Julius Caesar, Bridge Theatre' *The Sunday Times* online, 4th Feb 2018, available from: <https://www.thetimes.co.uk/article/theatre-review-julius-caesar-bridge-theatre-david-morrissey-ben-whishaw-8f6fcfxnh> [Accessed 12/06/19]

Hart, F.E. (2006) 'Performance, phenomenology, and the cognitive turn'. In: McConachie, B & Hart, F.E. (ed) *Performance and Cognition: Theatre studies and the cognitive turn*. Oxon: Routledge.

Hartley, A.J. (2013) *Shakespeare & Political Theatre in Practice*. Houndmills: Palgrave Macmillan.

Hartnoll, P. (2003) *The Theatre: A Concise History*. London: Thames & Hudson.

Harvard Implicit Association Test (IAT) (N.D.) 'Take A Test'. *Project Implicit*. [Online] N.D. Available from: <https://implicit.harvard.edu/implicit/takeatest.html> [Accessed 15/04/2021]

Heldman, C. et al. (2020) 'See Jane 2020 TV: Historic Screen Time and Speaking Time for Female Characters!' *See Jane*. [Online] 2020. Available from: <https://seejane.org/wp-content/uploads/2020-tv-historic-screen-time-speaking-time-for-female-characters-report.pdf>. [Accessed on 14/04/2021].

Hemming, S. (2018) 'An electrifying Julius Caesar at the Bridge Theatre, London'. *Financial Times* online, 31st Jan 2018, available from: <https://www.ft.com/content/997cba32-0685-11e8-9650-9c0ad2d7c5b5> [Accessed 12/06/19]

Herrera, B. (2015) 'The Best Actor for the Role, or the Mythos of Casting in American Popular Performance', In: *The Journal of American Drama and Theatre*, V27, No 2. Available from: <https://jadtjournal.org/2015/04/24/the-best-actor-for-the-role-or-the-mythos-of-casting-in-american-popular-performance/> [Accessed: 03/04/2022].

Hess, A. (2014). 'Are female executives to blame for Hollywood's unrealistic beauty norms?'. *Slate*. [Online]. 13/02/14. Available from: <https://slate.com/human-interest/2014/02/women-in-hollywood-are-female-executives-to-blame-for-the-industrys-unrealistic-beauty-standards.html>. [Accessed 13/04/2021].

Higgins, C. (2018) 'People scoffed at it! The unstoppable all-female Shakespeare uprising'. *The Guardian* online, 13th June 2018, Available from: <https://www.theguardian.com/stage/2018/jun/13/julius-caesar-donmar-warehouse-josie-rourke-kate-pakenham-harriet-walter-shakespeare-bbc-four> [Accessed 12/06/19]

Higgins, C. (2012) 'Women missing out at top theatres'. In: *The Guardian* (online, 10 Dec 2012). Available from: <https://www.theguardian.com/stage/2012/dec/10/theatre-england-women-underrepresented> [Accessed: 09/09/2019]

Higgins, C. (2012). 'Women in theatre: why do so few make it to the top?' *The Guardian*. [Online]. 10/12/2012. Available from: <https://www.theguardian.com/stage/2012/dec/10/women-in-theatre-glass-ceiling>. [Accessed 13/04/2021]

Hitchings, H. (2018) 'The Tempest/Julius Caesar/Henry IV, theatre review: The Donmar's Shakespeare trilogy is a triumphant project' *The Standard* online, 11th Jan 2018, Available from: <https://www.standard.co.uk/go/london/theatre/the-tempest-julius-caesar-henry-iv-theatre-review-the-donmars-shakespeare-trilogy-is-a-triumphant-a3402371.html> [Accessed 12/06/19]

Holledge, J. (1998) 'Innocent Flowers No More'. In Goodman, L. & de Gay, J. *The Routledge Reader in Gender and Performance*. London: Routledge.

Holmes, B (2012) *Gender: Antiquity & its legacy*. London: I.B.Tauris & Co Ltd.

Horton, A. (2019) 'Unbelievable: the quiet power of Netflix fact-based rape drama'. *The Guardian* [Online] 17/09/2019. Available from: <https://www.theguardian.com/tv-and-radio/2019/sep/16/unbelievable-quiet-power-netflix-drama> [Accessed 15/04/2021]

Howard, JE (1993) 'Cross-dressing, the theatre, and gender struggle in early modern England'. In: Ferris, L *Crossing the Stage: Controversies on Cross Dressing*. London: Routledge.

Howe, E. (1998) 'English Actresses in Social Context: Sex and Violence', in Goodman, L. & de Gay, J. *The Routledge Reader in Gender and Performance*. London: Routledge.

Hoyle, B. (2007) 'Dead white men in the critic's chair scorning work of women directors'. *The Times*. [Online] 14/05/2007. Available from: <https://www.thetimes.co.uk/article/dead->

white-men-in-the-critics-chair-scoring-work-of-women-directors-6jn7025295h [Accessed 15/04/2021]

Hoyt, C. L. & Simon, S. (2017) 'Social psychological approaches to women and leadership theory'. In Madsen, S. R. (ed) (2017) *Handbook of Research on Gender and Leadership*. Cheltenham: Edward Elgar Publishing Ltd.

Hutt, R. (2016) '9 novels that changed the world'. *World Economic Forum*. [Online] 03/03/2016. Available from: <https://www.weforum.org/agenda/2016/03/10-novels-that-changed-the-world/>. [Accessed 14/04/2021]

Index on Censorship (2021) Available from: <https://www.indexoncensorship.org/campaigns/artistic-freedom/art-and-the-law/> [Accessed 21/04/2022]

Jackson, J. (2019) 'The Female Problem: How male bias in medical trials ruined women's health'. *The Guardian*. [Online] 13/11/2019. Available from: <https://www.theguardian.com/lifeandstyle/2019/nov/13/the-female-problem-male-bias-in-medical-trials>. [Accessed on 14/04/2021]

James, D & Drakich, J (1993) 'Understanding Gender Differences in Amount of Talk: A Critical Review of Research'. In: Tannen, D *Gender and Conversational Interaction*. Oxford: Oxford University Press

Janes, D. (2012) 'Review: Julius Caesar' *A Younger Theatre* online, 10th Dec 2012, Available from: <https://www.ayoungertheatre.com/review-julius-caesar-donmar-warehouse-phyllida-lloyd/> [Accessed 12/06/19]

Japhet, G. & Feek, W. (2018) 'Storytelling can be a force for social change. Here's how'. *World Economic Forum*. [Online] 27/06/2018. Available from: <https://www.weforum.org/agenda/2018/06/storytelling-for-social-change-communication-initiative/>. [Accessed 14/04/2021]

Johnson, G. M. (2020) 'The Psychology of Bias: From Data to Theory'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Johnson, G. M. (2020): 'The Psychology of Bias: From Data to Theory'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Johnson, L & Sutton, J & Tribble, E (ed) (2014) *Embodied Cognition and Shakespeare's Theatre: The Early Modern Body-Mind*. Oxon: Routledge.

- Kahn, C (1997) *Roman Shakespeare: Warriors, Wounds and Women*. London: Routledge.
- Kahneman, D. (2012) *Thinking, Fast and Slow*. [Reprint]. London: Penguin, Random House UK (2011).
- Kain, E. (2018) ‘Audiences loved “Altered Carbon” despite those crazy critics’. *Forbes*. [Online] 16/02/2018. Available from: <https://www.forbes.com/sites/erikkain/2018/02/16/audiences-loved-altered-carbon-despite-those-crazy-critics/?sh=3ee8169d3097> [Accessed 15/04/2021]
- Kemp, R (2012) *Embodied Acting: What neuroscience tells us about performance*. Oxon: Routledge.
- Kendon, A (2008) *Gesture: Visible Action as Utterance* (reprint). Cambridge: Cambridge University Press (2004)
- Kiesel, L. (2017). ‘Women and pain: disparities in experience and treatment’. *Harvard Health Publishing*. [Online]. 09/10/2017. Available from: <https://www.health.harvard.edu/blog/women-and-pain-disparities-in-experience-and-treatment-2017100912562>. [Accessed 13/04/2021]
- Killian, A. (2020). ‘Top Female CEOs in the UK in 2020’. *IG* [Online], 18/03/2020. Available from: <https://www.ig.com/uk/news-and-trade-ideas/top-female-ceos-ftse-100>, [Accessed 13/04/2021].
- Kilmann Diagnostics (N. D.) ‘Take the Thomas Kilmann Conflict Mode Instrument’. *Kilmann Diagnostics*. [Online] N. D. Available from: <https://kilmanndiagnostics.com/overview-thomas-kilmann-conflict-mode-instrument-tki/> [Accessed 15/04/2021]
- Kirby, V (2006), *Judith Butler Live Theory*. London: Continuum International.
- Knowles, R. (2004) *Reading the Material Theatre*. Cambridge: Cambridge University Press.
- Kurtz, A. (2021). ‘The US economy lost 140,000 jobs in December. All of them were held by women’. *CNN Business*. [Online]. 09/01/2021. Available from: <https://edition.cnn.com/2021/01/08/economy/women-job-losses-pandemic/index.html>. [Accessed 13/04/2021].
- Lai, A. (2017) ‘The Values-Based Consumer’. *Forbes*. [Online] 22/03/2017. Available from: <https://www.forbes.com/sites/forrester/2017/03/22/the-values-based-consumer/?sh=174b36d823af> [Accessed 15/04/2021]

Lakoff, G & Johnson, M (2003) *Metaphors We Live By*. London: University of Chicago Press (1980)

Lakoff, G (1990) *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind*. London: University of Chicago Press (1987).

Langmann, B. (2020) 'Nearly five years after *Hamilton*'s debut, historians still debate its historical accuracy' *Esquire* [Online] 03/07/2020. Available from: <https://www.esquire.com/entertainment/tv/a33026113/hamilton-musical-true-story-accuracy/> [Accessed 15/04/2021]

Laqueur, T. (1990), *Making Sex: Body and Gender from the Greeks to Freud*, Harvard University Press, Harvard.

Lawson, M. (2014) 'What a piece of work is a (wo)man: the perils of gender-crossed Shakespeare'. In: *The Guardian* (online, 23rd September, 2014). Available from: <https://www.theguardian.com/stage/2014/sep/23/shakespeare-gender-cross-dressing-acting-theatre> [Accessed 05/09/2019]

Leboeuf, C. (2020) 'The Embodied Biased Mind'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Lips, H.M. (2019) *Gender: the basics, second edition*. Oxon: Routledge.

Littler, J. (2017) 'Meritocracy: the great delusion that ingrains inequality'. In: *The Guardian* (online, 20 Mar 2017) Available from: <https://www.theguardian.com/commentisfree/2017/mar/20/meritocracy-inequality-theresa-may-donald-trump> [Accessed 08/09/2019]

London Theatre (2010) 'Michael Grandage to leave the Donmar Warehouse'. *London Theatre*. [Online] 01/10/2010. Available from: <https://www.londontheatre.co.uk/theatre-news/news/michael-grandage-to-leave-the-donmar-warehouse> [Accessed 15/04/2021]

Loreck, J. (2016) 'Explainer: What does the "Male-Gaze" Mean, and What About A Female Gaze?' *The Conversation*. [Online] 05/01/2016. Available from: <https://theconversation.com/explainer-what-does-the-male-gaze-mean-and-what-about-a-female-gaze-52486> [Accessed 15/04/2021]

Loughborough University Press (2017). 'The theatre industry's gender paradox: Why do men dominate the professional ranks while women rule the amateur?' *Loughborough University Press* [Online] 06/03/2017. Available from: <https://www.lboro.ac.uk/media->

centre/press-releases/2017/march/the-theatre-industrys-gender-paradox.html. [Accessed 13/04/2021].

Love, C. (2018) “‘We’re not talking about this’: actors spotlight industry’s mental health stigma’. *The Guardian*. [Online] 29/10/2018. Available from: <https://www.theguardian.com/stage/2018/oct/29/actors-mental-health-issues-milly-thomas-artsminds-talk> [Accessed 15/04/2021]

Lukowski, A. (2018) ‘Julius Caesar Review’. *Time Out* online, 30th Jan 2018, available from: <https://www.timeout.com/london/theatre/julius-caesar-review-1> [Accessed 12/06/19]

Machado, Y. (2020) “‘Wonder Woman 1984’ feels like a White Feminist Exercise’ *Observer* [Online] 23/12/2020. Available from: <https://observer.com/2020/12/wonder-woman-1984-review-gal-gadot/> [Accessed 15/04/2021]

Macias-Alonso, I; Alkhaled, S; Paunova, M.M; & Villeseche, F. (2018) *Women, Gender Stereotypes & Leadership: Overcoming the Negatives or Accentuating the Positives?* Online: Academy of Management Proceedings, Vol 2018, No 1. Accessed on 21/3/19: <https://journals.aom.org/doi/abs/10.5465/AMBPP.2018.16184symposium>

Madison, DS and Hamera, J (2006) ‘Performance Studies at the Intersection’. In: Madison, DS and Hamera, J (ed) *The SAGE Handbook of Performance Studies*. London: Sage Publications Ltd.

Madva, A. (2020) ‘Individual and Structural Interventions’. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Malague, R. (2012) *An Actress Prepares: Women and ‘the Method’*. Oxon: Routledge.

Marcus, B. (2019) ‘Can women *really* be both ambitious and likable?’ In *FairyGodBoss* (online, 04/09/19). Available from: <https://fairygodboss.com/articles/women-and-ambition> [Accessed 14/09/19]

Marcus, J. (2020) ‘Here are all the classical movie references in Hamilton’. *Classic FM*. [Online] 20/07/2020. Available from: <https://www.theguardian.com/stage/2016/nov/05/why-hamilton-is-making-musical-history> [Accessed 15/04/2021]

Marcus, R. (2017) “Julius Caesar review – ‘striking screen version of the Donmar’s all-female production’”. *The Stage* online, 26th June 2017, Available from: <https://www.thestage.co.uk/reviews/2017/julius-caesar-review-all-female-donmar-screen/> [Accessed 12/06/19]

Margolis, E. & Renaud, L.T. (ed) (2010) *The Politics of American Actor Training*. Oxon: Routledge.

Marsh, S. (2021) “‘I was told to live with it’: women tell of doctors dismissing their pain”. In *The Guardian* [Online]. 16/04/2021. Available from: <https://www.theguardian.com/society/2021/apr/16/painkillers-women-tell-of-doctors-dismissing-their-pain?> [Accessed 17/04/2021]

Massai, S. (2020). *Shakespeare’s Accents: Voicing Identity in Performance*. Cambridge: Cambridge University Press.

Masso, G. (2018) ‘Casting tool to create gender parity in theatre launches in UK’. In *The Stage* (Online), last updated 11/01/2018. Available from: <https://www.thestage.co.uk/news/2018/casting-tool-create-gender-parity-theatre-launches-uk/> [Accessed 28/04/2019]

Masso, G. (2021) ‘Gender inequality likely to increase post-pandemic, report warns’. *The Stage*. [Online]. 13/01/2021. Available from: <https://www.thestage.co.uk/news/gender-inequality-likely-to-increase-post-pandemic-report-warns>. [Accessed 13/04/2021]

Maybanks, H. (2016) ‘Julius Caesar’, *Time Out* online, 24th June 2016, Available from: <https://www.timeout.com/london/theatre/julius-caesar> [Accessed 12/06/19]

McClellan, D. (2016) ‘Testing artistic freedom of expression in UK courts’. In *Index on Censorship* online (16th Feb 2016). Available from: <https://www.indexoncensorship.org/2016/02/testing-artistic-freedom-expression-uk-courts/> [Accessed 21/04/2022]

McConachie, B & Hart, F.E. (2006) ‘Introduction’. In: McConachie, B & Hart, F.E. (ed) *Performance and Cognition: Theatre studies and the cognitive turn*. Oxon: Routledge.

McConachie, B (2006) ‘Cognitive studies and epistemic competence in cultural history: moving beyond Freud and Lacan’. In: McConachie, B & Hart, F.E. (ed) *Performance and Cognition: Theatre studies and the cognitive turn*. Oxon: Routledge.

McConachie, B (2008) *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre*. Houndmills: Palgrave Macmillan

McConachie, B (2013) *theatre & mind*. London: Palgrave Macmillan.

McDermott, M. L. (2016) *Masculinity, Femininity, and American Political Behaviour* (Kindle edition). New York: Oxford University Press.

McGee, S. & Moore, H. (2014). 'Women's rights and their money: a timeline from Cleopatra to Lilly Ledbetter'. *The Guardian*. [Online]. 11/08/2014. Available from: <https://www.theguardian.com/money/us-money-blog/2014/aug/11/women-rights-money-timeline-history>. [Accessed 13/04/2021]

McHugh, N. A. & Davidson, L.J. (2020) 'Epistemic Responsibility and Implicit Bias'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

McKinnon, L. (2020) 'An update for non-binary and trans actors wanting to join Spotlight'. *Spotlight News and Advice*. [Online]. 10/11/2020. Available from: <https://www.spotlight.com/news-and-advice/an-update-for-non-binary-and-trans-actors-wanting-to-join-spotlight/>. [Accessed 13/04/2021]

McManus, C interviewed by Bogaev, B. (2019) 'Women Performers in Shakespeare's Time'. *Shakespeare Unlimited* from the Folger Shakespeare Library. Available from: <https://www.folger.edu/shakespeare-unlimited/women-performers> [Accessed: 03/04/2022]

Mengual, M. (2019) 'Women in Film'. *Science Survey*. [Online]. 24/11/2019. Available from: <https://thesciencesurvey.com/arts-entertainment/2019/11/24/women-in-film/>. [Accessed 13/04/2021]

Meslow, S. (2016) 'The sexist, empowering history of the femme fatale' *The Week* [Online] 04/03/2016. Available from: <https://theweek.com/articles/609836/sexist-empowering-history-femme-fatale> [Accessed 15/04/2021]

Mignogna, M. (2015) 'What is Stereotype Threat?' [Online] 23/03/2015. Available from: <https://www.youtube.com/watch?v=iOLdxZC3Yp8&t=1s> [Accessed 15/04/2021]

Miller, L. (2005) 'Where No TV Show Has Gone Before' *Salon* [Online] 10/07/2005. Available from: https://www.salon.com/2005/07/09/battlestar_galactica_3/ [Accessed 15/04/2021]

Minton, T. (2016) '25 TV and Movie Roles That Switched Character Genders'. *ScreenRant*. [Online] 11/07/2016. Available from: <https://screenrant.com/tv-movie-roles-changed-genders/> [Accessed 15/04/2021]

Mitchell, K. (2009) *The director's craft: A handbook for the theatre*. London: Routledge.

Mitchell, R. (2015) 'The Body That Fits The Bill: Physical Capital and 'Crises' of the Body in Actor Training'. *About Performance*, 15 (1). pp. 137-156. [Online] Available from: <https://kar.kent.ac.uk/70120/> [Accessed 15/04/2021]

- Monks, A. (2010) *The Actor in Costume*. Houndmills: Palgrave Macmillan.
- Monks, A. (2015) 'Introduction'. In: Maclaurin, A. & Monks, A. (2015) *Costume: Readings in Theatre Practice*. London: Palgrave.
- More, M. (2020) 'The Problem with Saying You're "Not Like Other Girls"' *Medium* [Online] 19/06/2020. Available from: <https://medium.com/write-like-a-girl/the-problem-with-saying-youre-not-like-other-girls-8ce0bf94d768> [Accessed 15/04/2021]
- Morgan, F. (2018) 'Julius Caesar at the Bridge Theatre, London – review round-up' *The Stage* online, 1st Feb 2018, Available from: <https://www.thestage.co.uk/opinion/2018/julius-caesar-at-the-bridge-theatre-london-review-round-up/> [Accessed 12/06/19]
- Moseley, N. (2016) *Actioning and how to do it*. London: Nick Hern Books.
- Msomi, S. (2020) 'Noughts & Crosses' *Intersectional Critic as Activist*. [Online] 06/05/2020 Available from: <https://intersectionalcritic.wordpress.com/2020/05/06/noughts-crosses/> [Accessed 15/04/2021]
- Mulkerrins, J. (2012) 'Is America Ready for David Morrissey?' In: *The Telegraph* (online, 19 Oct 2012). Last viewed on 15/09/19, at <https://www.telegraph.co.uk/culture/tvandradio/9599828/Is-America-ready-for-David-Morrissey.html>
- Myles, R. (2020) *The Show Must Go Online*. [Online] 2020. Available from: <https://robmyles.co.uk/theshowmustgoonline/> [Accessed 15/04/2021]
- Nathan, J. (2017) 'Review: Antony And Cleopatra ★★★☆☆ and Julius Caesar ★★☆☆☆' *The Metro* online, 22nd Dec 2017, Available from: <https://www.metro.news/et-tu-little-passion-in-a-tragic-lost-opportunity/869133/> [Accessed 12/06/19]
- Nelhaus, T. (2006) 'Performance strategies, image schemas, and communication frameworks'. In: McConachie, B & Hart, F.E. (ed) *Performance and Cognition: Theatre studies and the cognitive turn*. Oxon: Routledge.
- NeRoPa (2021) 'NeRoPa Method'. *NeRoPa*. [Online] 2021. Available from: <http://neropa.stieve.com/en/die-neropa-methode/> [Accessed 15/04/2021]
- Nguyen, H. (2018) 'Gender-Flipping on TV: What's Gained when a Male Character is Reimagined as Female'. *IndyWire*. [Online] 18/04/2018. Available from: <https://www.indiewire.com/2018/04/gender-swap-lost-in-space-elementary-male-to-female-1201954385/> [Accessed 15/04/2021]

Nice, D. (2018) 'Julius Caesar, BBC Four review - electrifying TV launch of all-women Shakespeare trilogy'. *The Arts Desk* (online), 18/6/18. Available from: <https://theartsdesk.com/theatre-tv/julius-caesar-bbc-four-review-electrifying-tv-launch-all-women-shakespeare-trilogy> [Accessed 06/07/19]

Northouse, P.G (2016) *Leadership: theory and practice (seventh edition)*. London: SAGE Publications Inc.

Northouse, P.G (2019) *Leadership: theory and practice (eighth edition)*. London: SAGE Publications Inc.

NPR *In Character* series (2008) 'Why African Americans loathe "Uncle Tom"'. Michael Martin (host) interviews Prof Patricia Turner. *NPR*. [Online]. 30/07/2008. Available from: <https://www.npr.org/templates/story/story.php?storyId=93059468>. { Accessed 14/04/2021]

Nussbaum, F. (2010) *Rival Queens: Actresses, Performance and the Eighteenth-century British Theatre* (Kindle edition). Philadelphia: University of Pennsylvania Press.

O'Connell, J. (2018) 'Ambition: Why is it still a dirty word for women?' In: *Irish Times* (online, 20 Oct 2018). Available from: <https://www.irishtimes.com/life-and-style/people/ambition-why-is-it-still-a-dirty-word-for-women-1.3665720> [Accessed 14/09/19]

O'Grady, S. (2019) 'Call the Midwife, series eight: review' *The Independent*. [Online] 13/01/2019. Available from: <https://www.independent.co.uk/arts-entertainment/tv/reviews/call-midwife-review-season-8-episode-1-bbc-tv-a8723521.html> [Accessed 15/04/2021]

O'Meara, R. (2016). 'Sexist screen representations of women start in the script'. *The Conversation*. [Online]. 22/02/2016. Available from: <https://theconversation.com/sexist-screen-representations-of-women-start-in-the-script-55022>. [Accessed 13/04/2021].

Pao, A. C. (2010) *No Safe Space: Re-casting Race, Ethnicity, and Nationality in American Theatre*. USA: University of Michigan Press.

Park, A. (2017) 'Gal Gadot hid her pregnancy while filming "Wonder Woman" to avoid different treatment' *Glamour* [Online] 09/06/2017. Available from: <https://www.glamour.com/story/gal-gadot-hid-pregnancy-while-filming-wonder-woman> [Accessed 15/04/2021]

Pascal, J. (2018) 'Women are being excluded from the stage. It's time for quotas'. *The Guardian*. [Online]. 24/04/2018. Available from: <https://www.theguardian.com/commentisfree/2018/apr/24/women-theatre-quotas-stage-gender>. [Accessed 14/04/2021]

Paskin, W. (2011) 'Grey's Anatomy had a Prime Time Abortion'. *Vulture* [Online] 23/09/2011. Available from: https://www.vulture.com/2011/09/someone_actually_had_an_aborti.html [Accessed 15/04/2021]

Pavis, P (2005) 'Analysing Performance'. In: *Performance Analysis: An Introductory Coursebook* (E-book), Counsell, C & Wolf, L ed. London: Routledge (2001). Link: <https://www.dawsonera.com/readonline/9780203977002>

Pearl, D. & Yagoda, M. (2020). 'Iconic Roles that were *Almost* played by Someone Else'. *People*. [Online]. 19/10/2020. Available from: <https://people.com/movies/iconic-roles-that-were-almost-played-by-another-actors/> [Accessed 15/04/2021]

Peck, L. (2021) *Act as a Feminist: Towards a Critical Acting Pedagogy*. Oxon: Routledge.

Peplow, G. (2020). 'Coronavirus: Theatre leaders warn progress on diversity could 'fall by the wayside' due to COVID-19'. *Sky News*. [Online]. 28/05/2020. Available from: <https://news.sky.com/story/coronavirus-theatre-leaders-warn-progress-on-diversity-could-fall-by-the-wayside-due-to-covid-19-11996227>. [Accessed 13/04/2021].

Petridis, A. (2017) 'Break it down: How Hamilton mashed up musical theatre and hiphop'. *The Guardian*. [Online] 01/12/2017. Available from: <https://www.theguardian.com/stage/2017/dec/01/hamilton-mashed-up-musical-theatre-and-hiphop-lin-manuel-miranda> [Accessed 15/04/2021]

Petter, O. (2018) 'Toxic Masculinity leaves most young men feeling pressured to "man up"'. *The Independent* [Online] 20/11/2018. Available from: <https://www.independent.co.uk/life-style/toxic-masculinity-international-mens-day-2018-gender-stereotypes-man-a8641136.html> [Accessed 15/04/2020]

Potter, S. (2013) 'Does the National Theatre have a problem with women?'. In: *The Guardian* (online, 7 Nov 2013). Available from: <https://www.theguardian.com/stage/theatreblog/2013/nov/07/national-theatre-problem-with-women> [Accessed 06/09/2019]

Powell, A. (2019) *Briefing Paper: Women and the Economy*, House of Commons Library, published March 8th 2019. Online, last accessed 21/3/19: <https://researchbriefings.parliament.uk/ResearchBriefing/Summary/SN01250#fullreport>

Power, T. (2016) *Shakespeare and Gender in Practice*, London: Palgrave.

Price, H. (2012) 'Julius Caesar: Behind the Scenes'. *Donmar Education Department*. [Online]. Available from: <https://donmar.s3.amazonaws.com/behindthescenes/older/Julius%20Caesar%20HR.pdf> [Accessed 14/04/2021]

Pritchard, C. (producer) (2019). 'Endometriosis: The condition that can take over seven years to diagnose'. *BBC News*. [Online]. 06/10/2019. Available at: <https://www.bbc.co.uk/news/av/stories-49925760>. [Accessed 13/04/2021].

Project Implicit (N.D.) 'About the IAT: Ethical Considerations'. *Project Implicit*. [Online] N.D. Available from: <https://www.projectimplicit.net/resources/about-the-iat/> [Accessed 15/04/2021]

Purcell, S. (2013) *Shakespeare & Audience In Practice*. London: Palgrave Macmillan.

QSapieka, M. (2020) 'The Best Things to See and Do in Johannesburg, South Africa' *The Culture Trip*. [Online] 29/06/2020 Available from: <https://theculturetrip.com/africa/south-africa/articles/the-top-10-things-to-do-and-see-in-johannesburg/> [Accessed 15/04/2021]

Rajunov, M & Duane, S. (2019) 'Introduction'. In: Rajunov, M. & Duane, S. (ed) (2019) *Nonbinary: Memoirs of Gender and Identity*. New York: Columbia University Press.

Rampton, J. (2017) 'Michelle Fairley compares new character to Game of Thrones' Catelyn Stark'. In: *Stuff: entertainment* (online), 1st September 2017. Available from: <https://www.stuff.co.nz/entertainment/tv-radio/tv-guide/96299751/michelle-fairley-compares-new-character-to-game-of-thrones-catelyn-stark> [Accessed 24/08/2019]

Rapp, C. (2010) 'Aristotle's Rhetoric'. *Stanford Encyclopaedia of Philosophy*. [Online] 01/02/2010. Available from: <https://plato.stanford.edu/entries/aristotle-rhetoric/> [Accessed 15/04/2021]

Reimers, S. (2019) 'Making an Appearance: Exploring performers' experiences of aesthetic labour'. *Equity*. [Online]. 12/09/2019. Available from: <https://www.equity.org.uk/media/3339/making-an-appearance-report.pdf> [Accessed 15/04/2021]

Richardson, D. & Robinsion, V. (ed). (2008), *Introducing Gender and Women's studies*, 3rd edition, Palgrave Macmillan, London.

Rickenbacher, P. (2020) 'Forget Retail Therapy – This is the Age of the Conscious Consumer'. *World Economic Forum*. [Online]. 13/01/2020. Available from:

<https://www.weforum.org/agenda/2020/01/conscious-consumption-not-retail-therapy/>
[Accessed 15/04/2021]

Ripley, J (1980) *Julius Caesar on stage in England and America, 1599-1973*. Cambridge: Cambridge University Press

Robinson, J. (2015) '8 Great Female Roles That Were Originally Written For Men'. *Vanity Fair*. [Online] 07/06/2015. Available from:
<https://www.vanityfair.com/hollywood/2015/06/female-characters-written-for-men> [Accessed 15/04/2021]

Robinson, J. (2018) 'Ben Whishaw: The Heartbreak Kid Grown Up'. In: *Vanity Fair* (online), December 18, 2018. Available from:
<https://www.vanityfair.com/hollywood/2018/12/ben-whishaw-profile-mary-poppins-returns> [Accessed 24/08/2018]

Rokotnitz, N. (2006) "It is required/You do awake your faith": learning to trust the body through performing 'The Winter's Tale'. In: McConachie, B & Hart, F.E. (ed) *Performance and Cognition: Theatre studies and the cognitive turn*. Oxon: Routledge.

Rokotnitz, N. (2018) 'Performance and Cognition: How the Performing Arts Contribute to The Science of Mind'. In: *Interdisciplinary Literary Studies, Vol 20, No 4*, Pennsylvania (USA): The Pennsylvania State University.

Romero, M. (2018) *Introducing Intersectionality*. Cambridge: Polity Press.

Rose, S.O. (2010), *What is gender history?* Cambridge: Polity Press.

Rost, J.C. (1993) *Leadership for the twenty-first century*. Westport, CT: Praeger Publishers

Rozsa, M. (2017) "'Star Trek Discovery' creators: our Klingons are secretly Trumpsters' *Salon* [Online] 22/09/2017. Available from: <https://www.salon.com/2017/09/22/star-trek-discovery-creators-our-klingons-are-secretly-trumpsters/> [Accessed 15/04/2021]

RSA (2014) 'Yuval Noah Harari on Imagined Realities', *The Royal Society for Arts, manufactures, and commerce*. [Online]. 30/09/2014. Available from:
<https://www.youtube.com/watch?v=zen-m0rMp4I> [Accessed 15/04/2021]

RSC (2017) 'Julius Caesar' *Digital Theatre Plus* [Online] 2017. Available from:
<https://www.digitaltheatreplus.com/education/collections/rsc/julius-caesar> [Accessed 15/04/2021]

RSC (2018) 'Gender Pay Gap Report'. *Royal Shakespeare Company*. [Online] (05/04/2018) Available from: <https://www.rsc.org.uk/gender-pay->

Senelick, L (1992) 'Introduction'. In: Senelick, L. (ed). *Gender in Performance: the presentation of difference in the performing arts*. Hanover, NH (USA): University Press of New England.

Sexton, D. (2020) 'Noughts & Crosses review: A classic teen novel about race gets an incendiary update for the screen'. *Evening Standard*. [Online] 05/03/2020. Available from: <https://www.standard.co.uk/culture/tvfilm/noughts-and-crosses-bbc-series-review-a4379756.html> [Accessed 15/04/2021]

Shapiro, M (1996) *Gender in Play on the Shakespearean Stage: Boy Heroines & Female Pages*. Michigan (USA): University of Michigan Press.

Sheir, R. (2014) 'Episode 13: When Romeo was a Woman'. *Shakespeare Unlimited*, Folger Shakespeare Library. [Online]. 22/10/2014. Available from: <https://www.folger.edu/shakespeare-unlimited/romeo-charlotte-cushman> [Accessed 15/04/2015]

Shenton, M. (2017) 'Julius Caesar review at Royal Shakespeare Theatre, Stratford-upon-Avon – “a throwback”'. *The Stage* online, 23rd March 2017, available from: <https://www.thestage.co.uk/reviews/2017/julius-caesar-review-royal-shakespeare-theatre-stratford-upon-avon-2/> [Accessed 12/06/19]

Shenton, M. (2018) 'Review - Julius Caesar starring Ben Whishaw at the Bridge Theatre' *London Theatre* online, 30th Jan 2018, available from: <https://www.londontheatre.co.uk/reviews/review-julius-caesar-starring-ben-whishaw-at-the-bridge-theatre> [Accessed 12/06/19]

Shepard, A. (2003) *Meanings of Manhood in Early Modern England*. Oxford: Oxford University Press.

Sheppard, S. (2020) 'The Dangerous Effects of Toxic Masculinity' *Very Well Mind* [Online] 12/11/2020. Available from: <https://www.verywellmind.com/the-dangerous-mental-health-effects-of-toxic-masculinity-5073957> [Accessed 15/04/2021]

Shoemaker, R.B. (2013) *Gender in English Society, 1650-1850: The emergence of separate spheres?* (Kindle edition) London: Routledge (1998 by Addison Wesley Longman Ltd).

Siegal, S. (2020). 'Bias and Perception'. In: Beeghly, E. & Madva, A. (2020) *An Introduction to Implicit Bias: Knowledge, Justice, and the Social Mind*. Oxon: Routledge.

Singer, R. (2020) "'Hamilton" and Shakespeare's Histories: Performing the past to comment on the present has a long history'. *History of Yesterday*. [Online] 22/07/2020. Available from:

<https://historyofyesterday.com/hamilton-and-shakespeares-histories-436cc2a6af71> [Accessed 15/04/2021]

Singh, A. (2008) 'Andrew Lloyd Webber says political correctness is stifling creativity'. *The Telegraph*. [Online]. 08/09/2008. Available from: <https://www.telegraph.co.uk/news/celebritynews/2706549/Andrew-Lloyd-Webber-says-political-correctness-is-stifling-creativity.html> [Accessed 15/04/2021]

Sky History (N. D.) 'Did the suffragettes do more harm than good'? *Sky History* [Online] N. D. Available from: <https://www.history.co.uk/article/did-the-suffragettes-do-more-harm-than-good> [Accessed 15/04/2021]

Smith, B.R. (2000) *Shakespeare and Masculinity*. Oxford: Oxford University Press

Smith, K. (2020) 'On Being Cast: Identity Work'. In *Platform*, Vol. 14, No. 1 & 2, Theatres of Labour, Autumn 2020. Available from: https://www.royalholloway.ac.uk/media/15719/platform_vol%2014_labour_36-51_smith.pdf.pdf [Accessed: 03/04/2022].

Smith, S. et. al. (2020). 'Inequality in 1,300 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBTQ & Disability from 2007 – 2019'. *Annenberg Inclusion Initiative*. [Online] September 2020. Available from: http://assets.uscannenberg.org/docs/aai-inequality_1300_popular_films_09-08-2020.pdf. [Accessed on 14/04/2021].

Smith, S. L. (2008) 'Gender Stereotypes: An analysis of popular films and TV'. *See Jane*. [Online] 2008. Available from: https://seejane.org/wp-content/uploads/GDIGM_Gender_Stereotypes.pdf [Accessed 21/04/2021]

Snow, G. (2020). 'Slow progress on diversity exposed as The Stage survey shows 92% of top theatre bosses on white'. *The Stage*. [Online]. 02/01/2020. Available from: <https://www.thestage.co.uk/news/slow-progress-on-diversity-exposed-as-the-stage-survey-shows-92-of-top-theatre-bosses-are-white>. [Accessed 13/04/2021].

Solga, K (2016) *theatre&feminism*, London: Palgrave.

Solomon, A (1993) 'It's never too late to switch – crossing toward power'. In: Ferris, L *Crossing the Stage: Controversies on Cross Dressing*. London: Routledge.

Solomon, A (1997) *Re-dressing the Canon: essays on theatre and gender*. London: Routledge.

Soloski, A. (2016) "'I'm not damaged': Ben Whishaw on sexuality, privacy, and playing troubled heroes". In: *The Guardian* (online), 3rd April 2016. Available from:

https://www.theguardian.com/stage/2016/apr/03/ben-whishaw-damaged-sexuality-privacy-troubled-heroes-broadway-crucible-interview?CMP=aff_1432&awc=5795_1545057473_22e3d7fb0af2362ab9303b869b078fde [Accessed 24/08/2019]

Speigel, L. (2011) 'Gene Roddenberry's son reveals unhappy 'Star Trek' family life'. *Huffington Post US*. [Online] 30/11/2011. Available from: https://www.huffingtonpost.co.uk/entry/gene-roddenberry-son-star-trek_n_1119119?ri18n=true [Accessed 15/04/2021]

Spiegel, J. (2017) "'Wonder Woman' is a milestone – but it shouldn't be'. *The Hollywood Reporter*. [Online] 04/06/2017. Available from: <https://www.hollywoodreporter.com/heat-vision/wonder-woman-is-a-milestone-but-shouldnt-be-1010023> [Accessed 15/04/2021]

Spotlight (2018) *Spotlight at the BFI: Authenticity in Casting*. On *Spotlight* (online). Available from: <https://www.spotlight.com/news-and-advice/news/spotlight-at-the-bfi-authenticity-in-casting/> [Accessed 28/04/2019]

Spring, A. (2017). 'How Geena Davis became a champion for women on screen'. *The Guardian*. [Online]. 06/03/2017. Available from: <https://www.theguardian.com/culture/2017/mar/06/how-geena-davis-became-a-champion-for-women-on-screen>. [Accessed: 14/04/2021]

States, Bert O. (1985) 'The Anatomy of Dramatic Character.' *Theatre Journal* 37, no. 1 (1985): 87-101.

Steinbach, S. (2005) *Women in England: 1760 – 1914 A Social History* (Kindle Edition). Phoenix.

Stone-Lee, O. (2013) 'I was Handbagged by Mrs Thatcher'. *BBC News*. [Online] 09/04/2013. Available from: <https://www.bbc.co.uk/news/uk-politics-11518330> [Accessed 15/04/2021]

Stylist Team. (2016). 'At 37, Maggie Gyllenhaal told she is 'too old' to play the love interest of a 55 year old man'. *Stylist*. [Online]. 2016. Available from: <https://www.stylist.co.uk/people/at-37-maggie-gyllenhaal-told-she-is-too-old-to-play-the-love-interest-of-a-55-year-old-man/23815>. [Accessed 13/04/2021]

Sunderland, J (2006) *Language and Gender an advanced resource book*. Oxon: Routledge

Sutherland, G (2018) 'INTERVIEW Part II: RSC's Greg Doran on gender, race, technology, and those Walliams rumours...' In: *The Stratford-upon-Avon Herald* (online), published 8th Feb

2018. Available from: <http://www.stratford-herald.com/81961-interview-part-ii-rscs-greg-doran-gender-race-technology-walliams-rumours.html> [Accessed 20/06/2019]

Syler, C. & Banks, D. (ed) (2019) *Casting a Movement: The Welcome Table Initiative*. Oxon: Routledge.

Syler, C. (2019) 'Introduction'. In: Syler, C. & Banks, D. (ed) (2019) *Casting a Movement: The Welcome Table Initiative*. Oxon: Routledge.

Talbot, M. M. (2003) *Language and Gender: An Introduction* (reprint). Cambridge: Polity Press (1998)

Taylor, L. (2017) 'Out of character: how acting puts a mental strain on performers'. *The Conversation*. [Online] 06/12/2017. Available from: <https://theconversation.com/out-of-character-how-acting-puts-a-mental-strain-on-performers-86212> [Accessed 15/04/2021]

Taylor, P. (2012) 'Julius Caesar, Donmar Warehouse, London'. *The Independent* online, 5th Dec 2012, Available from: <https://www.independent.co.uk/arts-entertainment/theatre-dance/reviews/julius-caesar-donmar-warehouse-london-8385998.html> [Accessed 12/06/19]

Taylor, P. (2018) 'Julius Caesar, The Bridge Theatre, London, review: Ben Whishaw is excellent as Brutus'. *The Independent* online, 31st Jan 2018. Available from: <https://www.independent.co.uk/arts-entertainment/theatre-dance/julius-caesar-the-bridge-theatre-review-ben-whishaw-brutus-a8186961.html> [Accessed 12/06/19]

Teich, N.M. (2012) *Transgender 101: A Simple Guide to a Complex Issue*. New York: Columbia University Press

Telegraph Reporters (2017) 'Nicholas Hytner announces his first Bridge Theatre season – and Rufus Norris should be worried'. In *The Telegraph* (online, 19 April 2017). Available from: <https://www.telegraph.co.uk/theatre/what-to-see/nicholas-hytner-announces-first-bridge-theatre-season-rufus/> [Accessed 09/09/19]

The Scotsman reporters (2019). 'Gender pay gap at the Edinburgh Fringe exposed in new research'. *The Scotsman* [Online] 26/07/2019. Available from: <https://www.scotsman.com/arts-and-culture/edinburgh-festivals/gender-pay-gap-edinburgh-fringe-exposed-new-research-632276>. [Accessed 13/04/2021].

Theatre Casting Toolkit (2019) 'Director Character Tool'. *Theatre Casting Toolkit* [Online] 2019. Available from: <https://www.theatrecastingtoolkit.org/tools/character-tool/> [Accessed 15/04/2021]

Theatre Casting Toolkit (2019) 'Prompts'. *Theatre Casting Toolkit* [Online] 2019. Available from: <https://www.theatrecastingtoolkit.org/wp-content/uploads/2019/11/Prompts-V09.pdf> [Accessed 15/04/2021]

Thomas, J. & Vrtis, R.J. (2021) *Inclusive Character Analysis: Putting Theory into Practice for the 21st Century Theatre Classroom*. Oxon: Routledge.

Thomas, K (1993) 'Introduction'. In: Bremmer, J & Roodenburg, H *A Cultural History of Gesture* (reprint). New York: Polity Press (1991).

Thompson, A. (2006) 'Introduction'. In: Thompson, A. (ed) (2006) *Colourblind Shakespeare: New Perspectives on Race and Performance*. Oxon: Routledge.

Tilden, I. (2001) 'Mendes quits Donmar Warehouse'. *The Guardian*. [Online] 23/11/2001. Available from: <https://www.theguardian.com/uk/2001/nov/23/imogentilden> [Accessed 15/04/2021]

Topping, A. & Barr, C. (2021). 'UK ministers face pressure over gender pay gap reporting delay'. *The Guardian*. [Online]. 09/02/2021. Available from: <https://www.theguardian.com/world/2021/feb/09/uk-ministers-face-pressure-over-gender-pay-gap-reporting-delay>. [Accessed 13/04/2021].

Treneman, A. (2017) 'Julius Caesar/Antony and Cleopatra at Royal Shakespeare Theatre, Stratford upon Avon: Friends, countrymen, lend me your ears (and a good cushion)' *The Times* online, 25th March 2017, Available from: <https://www.thetimes.co.uk/article/julius-caesar-and-antony-and-cleopatra-at-royal-shakespeare-theatre-stratfordupon-avon-jdwvmnx9g> [Accessed 12/06/19]

Trueman, M. (2018) 'London Theater Review: Nicholas Hytner's Politically Charged Julius Caesar' *Variety* online, 5th Feb 2018, available from: <https://variety.com/2018/legit/reviews/julius-caesar-review-bridge-theatre-1202687269/> [Accessed 12/06/19]

Tuckett, J. et al. (2019) *What share of the cake?* [Online]. Sphinx Theatre. Available from: <https://sphinxtheatre.co.uk/wp-content/uploads/2020/02/What-Share-of-The-Cake...pdf>. [Accessed 13/04/2021].

Tuckett, J. et al. (2020) *Women in Theatre Forum Report*. [Online]. Sphinx Theatre. Available from: <https://sphinxtheatre.co.uk/wp-content/uploads/2021/01/Women-in-Theatre-Forum-Report-2020.pdf>. [Accessed 13/04/2021].

Uberoi, E. (2021) 'Briefing Paper No 01250: Women in Politics and Public Life'. *House of Commons Library*. [Online] 02/03/2021. Available from: <https://commonslibrary.parliament.uk/research-briefings/sn01250/> [Accessed 15/04/2021]

UN HDR (2020) 'Almost 90% of Men/Women Globally are Biased Against Women'. *United Nations Human Development Report*. [Online]. 05/03/2020. Available from: <http://hdr.undp.org/en/content/almost-90-menwomen-globally-are-biased-against-women> [Accessed 15/04/2020]

Walker, R & Aritz, J (2014) *Leadership Talk: A Discourse Approach to Leader Emergence*. New York: Business Expert Press.

Walker, T. (2012) 'Phyllida Lloyd's all-female production of Julius Caesar at the Donmar is gimmicky, humourless and slow' *The Telegraph* online, 14th Dec 2012, Available from: <https://www.telegraph.co.uk/culture/theatre/theatre-reviews/9746284/Julius-Caesar-at-Donmar-Warehouse-review.html> [Accessed: 12/06/19]

Walter, H. (2016) *Brutus and other Heroines: Playing Shakespeare's Roles for Women*. London: Nick Hern Books.

Walter, J (2009) 'Gesturing at Authority: deciphering the gestural code of early modern England'. In Braddick, M. J. *The Politics of Gesture: Historical Perspectives*. Oxford: Oxford University Press

Walter, N (2015) *Living Dolls: the return of sexism* (reprint). London: Virago, 2010.

Wandor, M (1998) 'Cross-dressing, Sexual representation and the sexual division of labour in theatre'. In: Goodman, L *The Routledge Reader in Gender and Performance*. London: Routledge.

Weatherall, A (2002) *Gender, Language and Discourse*. Hove: Routledge.

Wheeler, M. (2018) *Symbolic Annihilation Animation*. [Online] 10/10/2018. Available from: <https://www.youtube.com/watch?v=IbExw2AEDns> [Accessed 15/04/2015]

White, A. (2020) 'John Cleese condemns "woke jokes" and claims "political correctness" is stifling creativity'. *The Independent*. [Online] 03/09/2020. Available from: <https://www.independent.co.uk/arts-entertainment/tv/news/john-cleese-political-correctness-comedy-woke-bbc-fawlty-towers-a9702986.html> [Accessed 15/04/2021]

Wilchins, R. (2019) 'Foreword: From Genderqueer to Nonbinary to...'. In: Rajunov, M. & Duane, S. (ed) (2019) *Nonbinary: Memoirs of Gender and Identity*. New York: Columbia University Press.

Wiles, D.E. (2010) 'Beyond Race and Gender: Reframing Diversity in Actor-Training Programs'. In: Margolis, E. & Renaud, L.T. (ed) (2010) *The Politics of American Actor Training*. Oxon: Routledge.

Wilkinson, A. (2017) 'Breaking the mould: Jackie Clune and Jennifer Joseph on pushing boundaries in Julius Ceasar'. *Eye for Film* online, 14/07/17, Available from: <https://www.eyeforfilm.co.uk/feature/2017-07-14-karen-dunbar-on-getting-serious-with-shakespeare-for-julius-caesar-feature-story-by-amber-wilkinson> [Accessed 06/07/19]

Wilkinson, A. (2017) 'Serious about Caesar: Karen Dunbar on her role as Casca in Julius Caesar'. *Eye for Film* online, 13/7/17, Available from: <https://www.eyeforfilm.co.uk/feature/2017-07-13-phyllida-lloyd-on-shooting-the-all-female-donmar-warehouse-production-of-julius-caesar-feature-story-by-amber-wilkinson> [Accessed 06/07/19]

Wilkinson, A. (2017) 'Shaking up Shakespeare: Director Phyllida Lloyd talks about power, performance and prisons in the all-female Julius Caesar'. *Eye for Film* online, 13/7/17, Available from: <https://www.eyeforfilm.co.uk/feature/2017-07-13-phyllida-lloyd-on-shooting-the-all-female-donmar-warehouse-production-of-julius-caesar-feature-story-by-amber-wilkinson> [Accessed 06/07/19]

Willen, C. (2021) '27 women who have talked about experiencing sexism in Hollywood'. *Insider*. [Online]. 04/03/2021. Available from: <https://www.insider.com/women-sexism-experiences-hollywood-misogyny-entertainment-industry>. [Accessed 13/04/2021]

Williams, A.C. (2021) 'Women's pain is routinely underestimated, and gender stereotypes are to blame – new research'. In *World Economic Forum* [Online] 15/04/2021. Available from: <https://www.weforum.org/agenda/2021/04/womens-pain-is-routinely-underestimated-and-gender-stereotypes-are-to-blame-new-research/> [Accessed 17/04/2021]

Williams, CA (1999) *Roman Homosexuality: Ideologies of Masculinity in Classical Antiquity*. Oxford: Oxford University Press.

Williams, JE & Best, DL (1982) *Measuring Sex Stereotypes*. London: Sage.

Woerner, M. (2011) 'Nichelle Nichols reveals that the original Spock was a woman' *Gizmodo*. [Online] 12/06/2011. Available from: <https://io9.gizmodo.com/nichelle-nichols-reveals-that-the-original-spock-was-a-30806393> [Accessed 15/04/2021]

Wolf, M. (2012) "'Julius Caesar' Flexes Its Female Muscle" *New York Times* online, 11th Dec 2012, Available from: <https://www.nytimes.com/2012/12/12/arts/12iht-lon12.html> [Accessed 12/06/19]

Wolf, M. (2018) 'The Royal Shakespeare Company Goes to Rome, With Mixed Results'. *The New York Times* online, 11th Jan 2018, Available from: <https://www.nytimes.com/2018/01/11/theater/royal-shakespeare-company-titus-andronicus.html> [Accessed 12/06/19]

Wood, A. (2020) 'National Theatre announces free series of shows on YouTube received 15 million views in 4 months'. *What's On Stage* [Online] 24/07/2020. Available from: https://www.whatsonstage.com/london-theatre/news/national-free-series-shows-youtube-stream_52055.html [Accessed 15/04/2021]

Wood, J. T. (1994) *Gendered Lives: communication, gender and culture*. Belmont (California, USA): International Thomson Publishing.

Worthen, WB (2001) 'Shakespearean Performativity'. In: Bristol, MD and McLuskie, K with Holmes, C *Shakespeare and Modern Theatre: The performance of modernity*. London: Routledge.

Yiang, A. (2018) 'What is Intersectionality?' *The Advocate* [Online] 25/01/2018. Available from: <https://www.youtube.com/watch?v=EXJ4Dbdm1ks> [Accessed 15/01/2021]

Young, H. (2019) *theatre & race* [Reprint]. London: Red Globe Press (2013)

Zak, P.J. (2014) 'Why Your Brain Loves Good Storytelling'. *Harvard Business Review*. [Online] 28/10/2014. Available from: <https://hbr.org/2014/10/why-your-brain-loves-good-storytelling> [Accessed 15/04/2021]

Zarrilli, P.B. & Sasitharab, T. & Kapur, A. (2019) *Intercultural Acting and Performer Training*. Oxon: Routledge.

Zarrilli, P.B. (2009) *Psychophysical Acting: An Intercultural Approach after Stanislavski*. Oxon: Routledge.

Zhang, L. et al. (2021) 'Gender Biases in estimation of others' pain'. In *The Journal of Pain*. [Online] 05/03/2021. Available from: [https://www.jpain.org/article/S1526-5900\(21\)00035-3/fulltext](https://www.jpain.org/article/S1526-5900(21)00035-3/fulltext) [Accessed 17/04/2021]

Zheng, W & Kark, R & Meister, A. (2018) 'How women manage the gendered norms of leadership'. *Harvard Business Review*. [Online] 11/2018. Available from: <https://hbr.org/2018/11/how-women-manage-the-gendered-norms-of-leadership> [Accessed 21/3/19]

Zimmerman, A. (2017) 'Think manager, think male: Stereotypes that the media help reinforce', *LSE Business Review*, [Online] 14/09/2019. Available from:

<http://eprints.lse.ac.uk/84792/1/businessreview-2017-09-14-think-manager-think-male-stereotypes-the.pdf> [Accessed 21/3/19]

APPENDIX A

Gender Personality: An Adjective Check List

In order to achieve a gender score for each of the four main characters in *Julius Caesar* I conducted a micro-analysis of adjectives used to describe them using the three production scripts. These were mapped according to the explicitness of gender-associations today using data collected from a survey. I included key concepts associated with these four main characters, such as republicanism and conspiracy, as well as gendered metaphors within the text that specifically appertain to our four main characters and their leadership skills.

The Scripts

This thesis is investigating three contemporary productions of *Julius Caesar* and the survey below reflects the three scripts used in these productions: The Donmar, the Bridge Theatre, and Royal Shakespeare Company (RSC). The RSC script contained the least editing, primarily small cuts to less iconic scenes. The Bridge Theatre script is cut marginally tighter, again primarily from less iconic scenes, and includes re-gendering of pronouns that appertain to characters who were gender-swapped in this production, most prominently: Cassius, Casca, Decius Brutus and Metellus Cimber. The Donmar production was staged as if in a women's prison and the script reflects this, incorporating sections of modern text that relate to the prison scenes. The script is additionally cut, but not changed, as the women played the male characters as men re-gendering of pronouns was unnecessary. The scripts, therefore, while cut with minimal differences, did not differ significantly from one another in adjective use for the four main characters. It is possible that this was in part a result of the limited source

material: *Julius Caesar* comes to us from a single source, the First Folio, it does not appear in Quarto form prior to this publication (Daniell 2014).

The Survey

To create the survey I noted any adjectives used to describe Caesar, Brutus, Antony and Cassius, and any concepts associated with them, such as republicanism or conspiracy. I then created a spreadsheet which I used to cross-match these adjectives between the three scripts analysed. Certain words and concepts are still in use today, such as honesty, ambition or honour, but others, particularly phrases, either needed updating or contextualising. For example, Caesar describes Cassius as having a “lean and hungry look” (I.ii.193), which taken out of context would imply famine (physical starvation), however Caesar is using it metaphorically to imply that Cassius is hungry for power. Therefore instead of using the phrase “lean and hungry look” in the survey, I adapted it to “power-hungry”. Similarly Antony is described as a “masquer and a reveller” by Cassius (V.i.61), which would appear an archaic phrase today, and as “given / to sports, to wildness and much company” by Brutus (II.i.187-188). I combined and updated these into “party-animal” in the survey, and separated sport into its own category. Initially I attempted to randomise the order of terms in the survey, so as not to lead respondents by placing terms I saw as being in opposition close together. However, in the second draft of the survey I listed the terms alphabetically, to remove myself from the distribution of the terms completely and erase any unconscious leading I may have imposed on the ordering. Finally, I had initially combined terms that I judged to be similar, such as “liberty” and “freedom” into one category, however in the second draft I separated these terms out into their own categories in case respondents’

gender associations were different for the two terms. Therefore the initial pilot survey underwent a development process before it was used for the results attained below.

Having compiled a list of key adjectives used across the three texts to describe each character, I then used the survey to ascertain to what extent these concepts are currently gendered. The problem with this route to analysis is that it takes concepts out of their context and as such can be misleading. For example, I had not anticipated that concepts like 'liberty' would be a site of contested gendering, with divided responses. In discussion with respondents, I discovered these were very difficult concepts to gender without context: liberty from what? Men have traditionally had considerably more freedom than women, but Liberty is personified as a goddess (most famously depicted by New York's statue). However, if I said, 'liberty from oppression' I might be leading their gender associations, which I didn't want to do. Similarly concepts such as noble returned a masculine-typed gender stereotype score from my survey respondents but upon investigation of the meaning of the term in relation to gender stereotyping, I have concluded that as a personality trait noble is more likely to be androgynous as it may still imply status but also includes interpersonal connotations such as moral and magnanimous behaviours. I therefore utilised the survey as anecdotal support for the analysis, but ultimately gave weight to stereotype research into personality and leadership traits.

You can take the survey here: <http://www.smartsurvey.co.uk/s/S06CZ/>

Table 6: Table of Survey Results

Trait	Strongly Feminine-typed	Somewhat Feminine-typed	Androgynous	Somewhat Masculine-typed	Strongly Masculine-typed	Overall Score
Ambition	3	7	30	43	17	Somewhat Masculine-typed
Arts-Aficionado	5	27	54	14	0	Androgynous
Assassin	3	8	30	27	32	Strongly Masculine-typed
Authoritarian	0	3	16	41	40	Masculine-typed
Blunt	2	11	46	30	11	Androgynous
Book-worm	2	42	53	3	0	Androgynous
Business-person	0	2	28	60	10	Somewhat Masculine-typed
Competition	0	0	19	37	44	Strongly Masculine-typed
Conquest	2	2	11	32	53	Strongly Masculine-typed
Conspiracy	2	2	38	45	13	Somewhat Masculine-typed
Constant	11	32	53	2	2	Androgynous
Contrive	5	29	54	10	2	Androgynous
Cowardice	0	2	42	32	24	Masculine-typed
Cunning	0	25	25	50	0	Somewhat Masculine-typed
Dangerous	0	4	38	37	21	Masculine-typed
Direct	5	7	44	41	3	Androgynous/ Masculine-typed
Dismiss	5	16	43	28	8	Androgynous
Emotional	32	41	27	0	0	Feminine-typed

Trait	Strongly Feminine-typed	Somewhat Feminine-typed	Androgynous	Somewhat Masculine-typed	Strongly Masculine-typed	Overall Score
Envy	15	34	40	9	2	Feminine-typed
Freedom Fighter	13	3	12	25	19	Masculine-typed
Faithful	17	47	36	0	0	Feminine-typed
Freedom	5	17	61	15	2	Androgynous
Gentle	36	51	13	0	0	Feminine-typed
Gossip	41	49	8	0	2	Feminine-typed
Greed	0	2	30	36	32	Masculine-typed
Hierarchy	0	0	22	40	38	Masculine-typed
Honesty	8	26	66	0	0	Androgynous
Honour	4	2	29	46	19	Masculine-typed
Impatience	3	24	51	19	3	Androgynous
Inspiration	5	27	57	8	3	Androgynous
Justice	19	15	45	19	2	Androgynous
Leadership	0	0	41	48	11	Masculine-typed
Liberty	6	28	51	11	4	Androgynous
Music-lover	0	8	84	8	0	Androgynous
Noble	0	0	34	47	19	Masculine-typed
Observant	15	36	49	0	0	Feminine-typed
Orator	4	4	30	51	11	Masculine-typed
Over-confident	3	0	19	41	37	Masculine-typed
Party-animal	4	8	48	23	17	Androgynous
Politician	0	0	24	42	34	Masculine-typed
Physical Strength	0	0	12	37	51	Strongly Masculine-typed

Trait	Strongly Feminine-typed	Somewhat Feminine-typed	Androgynous	Somewhat Masculine-typed	Strongly Masculine-typed	Overall Score
Power-hungry	0	0	21	34	45	Strongly Masculine-typed
Pride	0	2	33	42	23	Masculine-typed
Quick-tempered	0	18	23	36	23	Masculine-typed
Monarchy	6	0	63	6	25	Androgynous
Rational	0	16	46	38	0	Androgynous
Republicanism	0	2	37	25	36	Masculine-typed
Shrewd	9	43	39	9	0	Feminine-typed
Sickly	9	17	57	17	0	Androgynous
Smiling	13	51	36	0	0	Feminine-typed
Soldier	0	0	22	22	56	Strongly Masculine-typed
Sport	0	0	21	45	34	Masculine-typed
Stubborn	0	3	62	24	11	Androgynous
Superstitious	10	45	43	2	0	Feminine-typed
Theatre-goer	3	32	60	5	0	Androgynous
Treason	0	0	19	31	50	Masculine-typed
Tyrant	0	0	11	23	66	Strongly Masculine-typed
Uncompromising	5	5	37	37	16	Masculine-typed
Valour	4	0	23	47	26	Masculine-typed
Wisdom	17	19	45	19	0	Androgynous

APPENDIX B

Compiling the Character Breakdown

To determine whether a term could be considered valid or useful in the gendering of the character in question, I considered how each of the terms are used in the play: the frequency of use, who uses them and in what context. For example, Iago is repeatedly called “honest” by other characters in *Othello* while behaving in a dishonest way, we can therefore ascertain that their opinion of Iago is unreliable as we are being shown the opposite. In the creation of the character breakdowns for *Julius Caesar* I used Katie Mitchell’s Facts and Questions analysis technique to determine reliability. I have been very careful to discern whether an opinion might be flattery (from a friend) or slander (likely from an enemy) and have only included traits which appear in actions.

Each of these concepts or traits was traced in light of their use in the context of 1599 Elizabethan England and associations they would likely have had at that time, through to associations held today, using both my gender research and the survey results (in Appendix A), to determine the gendered personality of the character. In my initial research I additionally considered the leadership associations of each term, dividing them according to Judith Baxter’s system of classification: instrumental qualities, and those relating to power and authority, would be considered masculine-typed leadership qualities; while relational, interpersonal qualities would be considered feminine-typed leadership qualities. This gave each character a ‘gender score’ which pertained to their personality and leadership qualities.

Below follows an example of the analysis of terms attached to Brutus.

Gendered Personality and Leadership Qualities

Brutus is described as: gentle, honourable, wise, noble, honest, stubborn, at war with himself, impatient, not gamesome, and as a good orator. He also represents republicanism in *Julius Caesar*. As discussed in chapter two, Brutus' possible Stoicism is contested (Daniell 2014: 52). Since Plutarch, a key source for Shakespeare, states unequivocally that Brutus was a Platonist (Daniell 2014: 52), not a Stoic, and neither are specifically named in connection to Brutus in the playtext, I chose not to include Stoicism as a trait. The analysis of the first term, gentle, also appears in chapter two in full, but the remaining terms are analysed below.

Honour proved a contested descriptor. Cassius calls Brutus honourable (I.ii.308), and Brutus certainly considers himself to be as well, saying "I love / The name of honour more than I fear death" (I.ii. 88-89), but when Antony uses the descriptor he does so to call attention to the ways in which Brutus has failed to act honourably (repeatedly throughout his funeral oration in III.ii). However, I would argue this implies that Brutus is usually associated with honourable behaviour, and the murder of Caesar would therefore be an anomaly if considered dishonourable. The survey results for 'honour' show more people consider this to be a masculine-typed concept than a feminine-typed one, but the results were split (6% strongly associated it with the feminine-typed, 29% saw the concept as androgynous, with 46% associating it somewhat with masculinity and 19% strongly associating it with masculinity). Honour was seen as fundamental to manhood in early modern England, although it was increasingly attained through virtuous behaviour rather than blood lineage, or battlefield prowess (Foyster, 1999: 35-37). Considering how significant the concept of honour is to Elizabethan masculinity, it is worth noting that this is the characteristic Antony chooses to attack in Brutus and the conspirators in his Funeral Oration, repeatedly

drawing attention to the presumption that Brutus is an “honourable man”(III.ii.83), while questioning the context in which this holds true. Definitions of honour would have implied “a fine sense of, and strict adherence to, what is considered to be morally right or just” (OED 2.a). This would hold true of early modern and current definitions. Honour in a leadership context, however, would likely be considered a relational (and therefore feminine-typed) concept as without interpersonal consideration, it would be difficult to act honourably.

Wisdom divided my survey participants, with 17% associating it strongly with the feminine-typed, 19% somewhat feminine-typed, 45% felt it was an androgynous concept and 19% somewhat associated it with masculinity. Portia is the only character to call Brutus wise (II.i.257) but considering how the other conspirators defer to Brutus, it is fair to assume they hold a similar opinion of him. OED defines wisdom as having sound judgement, and current definitions would concur. In early modern England, men were seen as superior to women in reason (Foyster, 1999: 38) (Shepard, 2003: 10), and would likely have associated the concept of wisdom with masculinity as a result, however being able to reason well and having sound judgement are not necessarily synonymous. Within the context of the play, Brutus being wise, reasoning well or having sound judgement are not directly contradicted in dialogue, but we do see how Brutus repeatedly makes strategic errors: arguably joining the conspiracy at all was an error, certainly allowing Antony to live and further to speak at the funeral, and not least his battle plans at Philippi that ultimately lead to his death, were all errors in judgement. Thus Shakespeare tells us Brutus is wise, while showing us he may not be. Calphurnia observes of Caesar, “Your wisdom is consumed in confidence” (II.ii.49), and it would appear so too is Brutus’. OED points out that Wisdom, when personified, is “almost always ... feminine-typed” (OED 1.b). This includes the period from c888 until 1850,

and perhaps most tellingly it appears in 1597 (two years before Shakespeare wrote *Julius Caesar*) in R Hooker's *Of Lawes Eccl. Politie*: "To prescribe the order of doing...is a peculiar prerogative which Wisdom hath as Queene or soueraigne commandresse ouer other vertues" (V.viii.13). Alexandra Shepard shows that wisdom was associated with older age in men in early modern England, and "was often depicted as a product of temperance" (Shepard, 2008: 42). Shepard goes on to discuss how temperance itself was considered a product of a more chaste life, untroubled by the lustful passions of youth (Shepard, 2008: 42). I would suggest that temperance is another quality of early modern masculinity that would today be considered feminine-typed, as gentle is. The extent to which Brutus is wise in the context of this play is debateable, but the other characters appear to think of him thus, and expect that his judgment will be sound. I have therefore deemed that wisdom is a characteristic Brutus usually exhibits and this play represents a period where this comes under pressure, leading to errors in judgement uncharacteristic of Brutus. I will gender wisdom androgynous, however, as it incorporates both masculine-typed qualities (judgement and status), as well as feminine-typed ones (personified as female, interpersonal and relational qualities are required to make judgements). Similarly, as a leadership quality I would suggest wisdom is androgynous, as judgement implies status and is therefore instrumental, but must also involve interpersonal relations, and as such would include feminine-typed characteristics.

Nobility is a concept associated with each of the main characters, but Brutus is the only character for whom the concept is endorsed by the 'opposite side' (although initially Antony does describe Cassius as noble, he appears to retract this both in the funeral oration and in the words he speaks over Brutus' body in the final scene). 34% of survey participants saw nobility as an androgynous concept, with 47% associating it

somewhat with masculinity, and 19% strongly associating it with masculinity.

Considering the patriarchal structure of society in early modern England, nobility would likely have been associated with masculinity as it was associated with status. Noble is both opinion and fact, as a character trait it is opinion, but as a status in society, and as a blood lineage, it would be seen as fact. As a senator, Brutus held a noble status in Rome. The OED acknowledges that noble referred to status and rank in early modern England (2.a), but also defines it as “displaying high moral qualities or ideals; ... free from pettiness or meanness, magnanimous” (5), and specifically highlights that it is this usage which Shakespeare implies in Antony’s eulogy for Brutus: “This was the noblest Roman of them all” (V.v.69). I would suggest this definition of nobility would be feminine-typed as it is primarily relational rather than hierarchical or instrumental. I would therefore suggest that nobility is an androgynous concept, both for personality and leadership, as we understand both status and magnanimity from it.

Antony hails Brutus as honest while eulogising over his body (V.v.72), but most starkly, Brutus labels himself honest in the quarrel scene with Cassius (IV.iii.67). Honesty is considered a mostly androgynous trait today (66%), but with a lean toward the feminine-typed (26% somewhat feminine-typed, 8% strongly feminine-typed) by survey participants. The OED shows that, while honesty did mean truthful in early modern England (4.a), as it does today, it also meant honourable (1.b), respectable (1.c), and virtuous (3.a) at that time. In early modern England honesty was considered an important quality for both men and women, but in different contexts. Men’s honesty was gauged on “economic and social renown”, whereas female honesty was contingent on their sexual virtue (Shepard, 2008: 165). The OED also isolates female honesty in this period in 3.a, saying “esp. of a woman: virtuous as regards sexual morality, chaste; virginal” noting this is now an archaic meaning, rarely seen after the early eighteenth

century. Considering Brutus is a male character, we must take the meaning here to refer to honourable and respectable conduct in economic and social situations. While we do see Brutus strive for fair practices, we are also aware that he is the leader of the conspirators. Conspiracy necessarily relies on secrecy, if not outright lies, and would therefore function as a counterpoint to Brutus' supposed honesty in the play, even if we consider honesty to imply respectable conduct. Conspiracy was more strongly associated with the masculine-typed by survey participants (38% androgynous, 45% somewhat masculine-typed, 13% strongly masculine-typed). Antony absolves Brutus of this taint, however, saying in his eulogy that Brutus' actions in the conspiracy were "in a general honest thought / And common good to all" (V.v.72-73). I argue in chapter two's analyses that this may not be the case, however for the purposes of gendering Brutus' character, it would appear that honesty was considered androgynous at the time, although with different associations, and similarly remains an androgynous concept today. As a leadership quality, however, I would suggest it is feminine-typed as it implies relational qualities such as co-operation, rather than assertiveness or domination, which would be masculine-typed, instrumental leadership qualities.

Cassius describes Brutus as "stubborn" (I.ii.35) in his regard for Cassius, which OED defines as unyielding or obstinate, as we would use it today. Survey participants felt stubborn was primarily an androgynous characteristic (62%), with only 3% feeling it was somewhat feminine-typed, and 24% and 11% somewhat and strongly masculine-typed respectively. I would suggest stubborn would be considered masculine-typed today, however, as the action of stubbornness rejects relational qualities such as consideration, co-operation and empathy. It is certainly a quality Brutus embodies during the course of the play, not just in relation to Cassius.

Brutus tells us that he is “not gamesome” (I.ii.28), which is defined by OED as playful and sportive. I felt the term too unusual, if not archaic, for the survey, and therefore used only ‘sporty’, which was considered a masculine-typed concept by respondents (21% androgynous, 45% somewhat masculine-typed, 34% strongly masculine-typed). While this is the only time we are told this of Brutus, he is simultaneously demonstrating its truth by neither participating in, nor even attending, the race taking place. I have therefore deemed it a reliable character trait. Sport is, by nature, competitive, and a race would be a competition of individual strength and speed rather than team sports which emphasize cooperation alongside these. RW Connell links sport with the transnational business masculinity hegemonic today, saying sport is the perfect metaphor for competition based economics (Connell, 2017: 256). Since Brutus is *not* gamesome, he would be gendered feminine-typed in this category.

Antony describes Brutus as an “orator”, which the OED, using this specific example, explains to mean “one distinguished for eloquence and rhetorical skill; a person proficient in public speaking” (3.a). Survey respondents felt it was either an androgynous concept (30%) or a somewhat masculine-typed one (51%). Oratory, like politics, would have fallen into the masculine-typed realm in early modern England. Similarly, political leadership (‘politician’) is still considered a masculine-typed concept today (34% strongly masculine-typed, 42% somewhat masculine-typed, 24% androgynous). I will argue below that Brutus’ style of oratory is also masculine-typed. Therefore, this quality is a masculine-typed one.

Finally, Brutus is a republican. The word republican does not appear in *Julius Caesar*, and its first recorded use, according to OED, was in 1653 and meant “advocating the republic as a form of state or government”. Despite not being called a republican in the scripts, Brutus represents republicanism by standing against Caesar’s

authoritarian rule. This is an important aspect of Brutus' character and I have therefore deemed it necessary to include despite it not appearing directly in the text. While republicanism was considered more masculine-typed by survey participants, it was divided (37% androgynous, 25% somewhat masculine-typed, 36% strongly masculine-typed). However, if we break this down into contingent parts, a more nuanced picture reveals itself. Brutus defends Caesar's murder by arguing he took this action to preserve freedom for the many over the ambition of one. Freedom is currently seen as androgynous (61%). Only 2% of participants saw freedom as strongly masculine-typed concept. Considering the patriarchal structures inherent in Elizabethan society, I suspect freedom would likely have been seen as a privilege and therefore as a masculine-typed concept. However, if we consider republicanism as in opposition to authoritarianism (41% somewhat masculine-typed and 40% strongly masculine-typed), it becomes clear that it needs to be considered feminine-typed within the world of the play. Furthermore, Brutus describes Caesar as a tyrant (23% somewhat masculine-typed, 66% strongly masculine-typed), making his fight *against* tyranny, necessarily more feminine-typed in drive when seen in relief. Therefore, we can gender Brutus' motivations for killing Caesar, and his political philosophy (republicanism) as feminine-typed. If republicanism were to be considered a leadership style, it would also be feminine-typed, as the opposite of authoritarian (hierarchy based) leadership.

Table 1: Brutus' Gender Personality Traits:

Quality	1599 Gender Association	Gender Personality Associations 2019
Gentle	Gentry masculinity	Feminine-typed
Honourable	Gentry masculinity	Masculine-typed
Wise	Androgynous	Androgynous
Noble	Gentry masculinity	Androgynous

Honest	Androgynous	Androgynous
Stubborn	Counter-masculine-typed	Masculine-typed
Not Gamesome	Gentry masculinity	Feminine-typed
Orator	Gentry masculinity	Masculine-typed
Republican	Gentry masculinity	Feminine-typed

The summary of my analysis above reveals that Brutus, while a masculine-typed character in 1599, would now be considered to have an androgynous personality, with feminine-typed leadership qualities.

Appendix C

Reflexive Analysis of Individual Blends

Donmar Production

Through reflexively comparing the RSC and Donmar productions, the double standards applied to women and men are demonstrated and the pitfalls of these binary constructions exposed. The character blends for Brutus in both productions foregrounded emotionality, however, where Waldmann-Brutus was critiqued for this, Walter-Brutus is praised as: a “Brutus magnificently wracked with doubt” (Benedict, 2012), and a “Roman Hamlet” (Billington, 2012) (Taylor, 2012). Benedict admired the emotionality of the Walter-Brutus blend (Donmar B2 below), suggesting this was possible because “women are able to reveal a depth of emotion that in men would appear highly unusual” (Benedict, 2012). This exemplifies the double bind in performance: where Waldmann’s male Brutus (B8 below) was considered “insufficiently virile” (Cavendish, 2017), and “underpowered” (Shenton, 2017) for his “sensitive Brutus” (Nathan, 2017), Walter, a woman, is expected to be emotionally available in performance and therefore praised for it as it accords with her prescribed gender role. However, being slender-framed, Walter-Brutus is critiqued for his/her “cavernous cheeks” (Billington, 2012), “haggard” (Hitchings, 2018), and “gaunt” appearance (Janes, 2012) (Wolf, 2012).



B2: Walter-Brutus
(Donmar)



B8 Waldmann-
Brutus (RSC)

The character blend embodies Walter-Brutus as a slender person, and in a male leader, which this blend is presented as, that might be seen to undermine his/her authority where our bias still connects physical strength with authority. This bias is evidently present in the reviews, demonstrated by their markedly negative adjective choices. It is clear they are biased toward a fuller, presumably muscled, physique over a slender one, in an authority figure. Following the reflexive approach, if the connotations of this binary are reversed, it might appear that a slender physique in a strong leader privileges feminine qualities over masculine ones. Here the feminine qualities would be lower muscle mass specifically. This would allow audiences to appreciate that leadership power does not need to be embodied alongside physical strength, which in turn might communicate an empowering message to viewers whose muscle mass is not high. In contrast, a reflexive analysis reveals the feminine within Laird-Cassius' to undermine her authority in performance.



The Laird-Cassius blend (Donmar, B12 above) similarly mirrored the Hutson-Cassius one (RSC, B6 above), in that s/he was performatively masculine (as all the Donmar blends are) but s/he employed an “encyclopaedic range of hand and body gestures” (Nice, 2018), which according to Ann Yee’s movement coaching, would indicate the feminine. Hutson-Cassius similarly utilises more feminine gesturing than his fellow cast members (discussed in greater detail in chapter 2), and in this way,

Laird-Cassius mirrors the 'patriarchal' version of this blend. However, Hutson-Cassius' gesturing is controlled and open, whereas Laird-Cassius' is quick and light, appearing in more frenetic bursts. If the blend choices are reversed, as per the reflexive approach, Laird-Cassius would become a female leader, whose gestural quality was minimal. This would offer a stronger characterisation of female leadership as frequent gesturing undermines authority. Therefore, although the Hutson-Cassius blend might be considered to uplift feminine characteristics, the Laird-Cassius one is undermined by the feminine within the blend.

APPENDIX D

Scene Analysis

Scene Selection

John Ripley's seminal survey of productions of *Julius Caesar* from 1599 to 1973 highlights the importance of certain scenes to the construction of different versions of the play, in particular of how a given era responded to certain characters. I chose the scenes to focus on in my analysis based on Ripley's history, thereby foregrounding scenes which have historically been most admired and of most significance in determining the role of the 'hero' and therefore the message a production carried regarding leadership. Ripley notes that in the 17th century the '**quarrel scene**' (IV.iii) emerged as one of the most "admired features" of the play (Ripley 1980: 15), and that at this time Brutus was the favoured hero, with Cassius also being very well received (Ripley 1980: 16). This was still true of the early 18th century where Caesar was regarded as a villain and any cuts to the text were done to make Brutus' character more heroic (Ripley 1980: 26-28). The play fell out of favour in the latter half of the eighteenth century, possibly owing to poor acting talent (Ripley 1980: 24). The early nineteenth century saw the rise of the beau idéal style of performance and alongside it the increasing popularity of the **assassination scene** (Ripley 1980: 50; 62). John Philip Kemble's text, used as the primary version of *Julius Caesar* script from 1814 until the close of the nineteenth century, made adjustments to the text which allowed for both Brutus and Antony to be seen in idealised versions, with possible 'flaws' removed from the text. William Charles Macready's productions in the mid-nineteenth century made attempts towards naturalism, in particular including a large crowd in the assassination scene, who reacted to the murder, and a large ensemble playing the mob who reacted to

the funeral orations (Ripley 1980: 83-4). This saw the rise in popularity and perceived importance of the **funeral orations scene** to equal that of the quarrel and assassination scenes (Ripley 1980: 84). In the Meiningen Court company's 1881 production the funeral oration scene established itself as "a naturalist study in demagoguery" (Ripley 1980: 150). Their production featured a particularly arresting Antony and Beerbohm Tree's 1898 production followed this trend, making Antony's the starring role (Ripley 1980: 151). Ripley tells us that from this point onwards Brutus and Cassius began to lose importance as Antony rose in popularity (Ripley 1980: 150). The twentieth century involved a restoration of the text and the rise of the director figure (Ripley 1980: 213). Alongside the director came 'concept' productions, most regularly depicting Caesar as Fascist, which begs the question: why is Brutus torn over his decision in this case? With that trend in mind, I have chosen to include the **persuasion scene** (I.ii) alongside the quarrel, assassination and funeral oration scenes, in order to explore why and how Cassius is able to persuade Brutus to take action.

Scene Analysis example: The Persuasion Scene (I.ii)

I have taken the persuasion section to be from I.ii.25 – 176, to focus on **Cassius'** leadership style. I have divided the scene into *units of action* as I perceive them, and in the text boxes alongside the playscript, I analyse Cassius' leadership tactics, and make note of Brutus' too where applicable.

CASSIUS

Will you go see the order of the course? (25)

BRUTUS

Not I.

CASSIUS

I pray you, do.

BRUTUS

I am not gamesome: I do lack some part
Of that quick spirit that is in Antony.
Let me not hinder, Cassius, your desires; (30)
I'll leave you.

This might be the first *unit of action* in the scene. Cassius ascertains Brutus' commitment to Caesar (sub-objective) by pushing him to twice refuse to join Caesar's celebratory games (I.ii.25, and I.ii.27). This is approached *indirectly* through a question and gentle request, a relational tactic.

CASSIUS

Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange a hand (35)
Over your friend that loves you.

BRUTUS

Cassius,
Be not deceived: if I have veil'd my look,
I turn the trouble of my countenance
Merely upon myself. Vexed I am
Of late with passions of some difference, (40)
Conceptions only proper to myself,
Which give some soil perhaps to my behaviors;
But let not therefore my good friends be grieved--
Among which number, Cassius, be you one--
Nor construe any further my neglect, (45)
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

In what I propose to be the second *unit of action*, Cassius tests Brutus' commitment to their friendship, again through *indirect* (relational) means, describing the distance he has perceived in their friendship 'of late' (I.ii.32-36), and ending by reaffirming his love for Brutus. Brutus' is thereby drawn into confirming his connection with Cassius (I.ii.44), rebuilding their bond.

This initial re-establishing of commonality, mutual respect and love, is relational not transactional in nature. Cassius overcomes the obstacle of his recent distance from Brutus by re-establishing their bond, the actor might play 'befriend' as their action here.

CASSIUS

Then, Brutus, I have much mistook your passion;
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations. (50)
Tell me, good Brutus, can you see your face?

BRUTUS

No, Cassius; for the eye sees not itself,
But by reflection, by some other things.

CASSIUS

'Tis just:
And it is very much lamented, Brutus, (55)
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard,
Where many of the best respect in Rome,
Except immortal Caesar, speaking of Brutus (60)
And groaning underneath this age's yoke,
Have wish'd that noble Brutus had his eyes.

BRUTUS

Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me? (65)

CASSIUS

Therefore, good Brutus, be prepared to hear:
And since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.
(70)
And be not jealous on me, gentle Brutus:
Were I a common laugh, or did use
To stale with ordinary oaths my love

In this unit, Cassius motivates Brutus to view himself as others see him (I.ii.62), rather than as he might see himself (relational). Brutus is cautious of this approach, which prompts Cassius to establish himself as a reliable, trustworthy, source of information (I.ii.71-78). However, he does so by implying "patrician superiority" (Daniell, 2014: 168) which is a status-oriented tactic and therefore transactional in leadership style.

Nonetheless, appealing to Brutus' potential ambition, but stopping short of offering a specific reward, is relational. Brutus' reluctance to be persuaded by this does not

To every new protester; if you know
That I do fawn on men and hug them hard (75)
And after scandal them, or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous.

negate the possibility of ambitions, but rather it is indicative of what today's actors might term Brutus' inner conflict. It is conceivable that Brutus is *both ambitious and* concerned for the common good, but only the latter provides suitable justification for him to act as he is also constrained by a moral code, and his love for Caesar.

Flourish, and shout

BRUTUS

What means this shouting? I do fear, the people
Choose Caesar for their king.

CASSIUS

Ay, do you fear it? (80)
Then must I think you would not have it so.

Brutus admits he is concerned that "the people choose Caesar for their king" (I.ii.78-79), which gives Cassius a significant indication that the two minds are aligned. Even so, before proceeding, Cassius checks whether this is definitely the case (I.ii.81). This need to double-check a point can be aligned with Robin Lakoff's theory about tag questions: women are more likely to check a statement is true. Although this gender stereotype has been disproved, it is worth considering that seeking assurance, as Cassius does here, may today be analogous to a relational conversation style as it is taking Brutus' thoughts into account.

BRUTUS

I would not, Cassius; yet I love him well.

But wherefore do you hold me here so long?

What is it that you would impart to me?

If it be aught toward the general good, (85)

Set honour in one eye and death i' the other,

And I will look on both indifferently,

For let the gods so speed me as I love

The name of honour more than I fear death.

CASSIUS

I know that virtue to be in you, Brutus, (90)

As well as I do know your outward favour.

Well, honour is the subject of my story.

I cannot tell what you and other men

Think of this life; but, for my single self,

I had as lief not be as live to be (95)

In awe of such a thing as I myself.

I was born free as Caesar; so were you:

We both have fed as well, and we can both

Endure the winter's cold as well as he:

For once, upon a raw and gusty day, (100)

The troubled Tiber chafing with her shores,

Caesar said to me 'Darest thou, Cassius, now

Leap in with me into this angry flood,

And swim to yonder point?' Upon the word,

Accoutred as I was, I plunged in (105)

And bade him follow; so indeed he did.

The torrent roar'd, and we did buffet it

With lusty sinews, throwing it aside

And stemming it with hearts of controversy;

But ere we could arrive the point proposed, (110)

Brutus' response is to confirm that he does not want Caesar to be king, but further to suggest that while he loves Caesar, if the "general good" is at stake, then Brutus is prepared to put his honour above his life (I.ii.82-89). Considering the conversation thus far, it is a convenient clue to Cassius regarding how best to persuade Brutus to take action. Later in the play Brutus is not slow to shut down Cassius' suggestions (regarding killing Antony, not letting Antony speak at the funeral, and so on), it is therefore significant that instead of closing the discussion here, Brutus gives Cassius a road-map for how best to persuade him.

Instead of responding to Brutus' prompt directly, Cassius again chooses an indirect (feminine-typed) route, and attempts to dismantle the myth of Caesar as "god" (I.ii.116) and "colossus" (I.ii.135) first. Cassius does this by using gossip as a weapon – which is still stereotyped as a feminine-typed communication tool today (Sunderland, 2006: 2-3) (Walter,

Caesar cried 'Help me, Cassius, or I sink!
 I, as Aeneas, our great ancestor,
 Did from the flames of Troy upon his shoulder
 The old Anchises bear, so from the waves of Tiber
 Did I the tired Caesar. And this man (115)
 Is now become a god, and Cassius is
 A wretched creature and must bend his body,
 If Caesar carelessly but nod on him.
 He had a fever when he was in Spain,
 And when the fit was on him, I did mark (120)
 How he did shake: 'tis true, this god did shake;
 His coward lips did from their colour fly,
 And that same eye whose bend doth awe the world
 Did lose his lustre: I did hear him groan:
 Ay, and that tongue of his that bade the Romans (125)
 Mark him and write his speeches in their books,
 Alas, it cried 'Give me some drink, Titinius,'
 As a sick girl. Ye gods, it doth amaze me
 A man of such a feeble temper should
 So get the start of the majestic world (130)
 And bear the palm alone.

Shout. Flourish

BRUTUS

Another general shout!
 I do believe that these applauses are
 For some new honours that are heap'd on Caesar.

CASSIUS

Why, man, he doth bestride the narrow world
 Like a Colossus, and we petty men (135)
 Walk under his huge legs and peep about
 To find ourselves dishonourable graves.
 Men at some time are masters of their fates:
 The fault, dear Brutus, is not in our stars,
 But in ourselves, that we are underlings. (140)
 Brutus and Caesar: what should be in that 'Caesar'?
 Why should that name be sounded more than yours?
 Write them together, yours is as fair a name;
 Sound them, it doth become the mouth as well;
 Weigh them, it is as heavy; conjure with 'em, (145)
 Brutus will start a spirit as soon as Caesar.
 Now, in the names of all the gods at once,
 Upon what meat doth this our Caesar feed,
 That he is grown so great? Age, thou art shamed!
 Rome, thou hast lost the breed of noble bloods! (150)
 When went there by an age, since the great flood,
 But it was famed with more than with one man?
 When could they say till now, that talk'd of Rome,
 That her wide walls encompass'd but one man?
 Now is it Rome indeed and room enough, (155)
 When there is in it but one only man.
 O, you and I have heard our fathers say,
 There was a Brutus once that would have brook'd

He tells two stories detailing Caesar's infirmities, the first designed to paint Caesar "as a sick girl" (I.ii.128).

Cassius then lifts Brutus to Caesar's level, asking, "'Brutus' and 'Caesar': what should be in that 'Caesar'? / Why should that name be sounded more than yours?" (I.ii.141-142). Inspiring Brutus but stopping short of offering him Caesar's position outright (relational).

The eternal devil to keep his state in Rome
As easily as a king. (160)

BRUTUS

That you do love me, I am nothing jealous;
What you would work me to, I have some aim:
How I have thought of this and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you, (165)
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this: (170)
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

CASSIUS

I am glad that my weak words
Have struck but thus much show (175)
of fire from Brutus.

Although Cassius hasn't directly said that the "general good" is in danger, simply that Caesar is only a man and one Brutus is more than equal to (perhaps playing 'to flatter' Brutus), Brutus is being persuaded already. This implies Brutus is inclined, perhaps despite himself, toward ambitions for himself. Throughout this section, Brutus' communication style is much more direct (and masculine-typed) than Cassius', and logical in reasoning, for example: "I do believe that these applauses are / For some new honours that are heaped on Caesar" (I.ii.132-133), very direct, and "What you have said / I will consider: what you have to say / I will with patience hear" (I.ii.166-168), again direct and task oriented.

This analysis demonstrates how Cassius is overwhelmingly displaying relational (feminine-typed) leadership characteristics and a stereotypically feminine-typed communication style, whereas Brutus is using masculine-typed communication tools and he is being persuaded by his ambition, a masculine-typed characteristic.

APPENDIX E

Performance Analysis

Nonverbal classification systems

Nonverbal communication is understood to include the following aspects: eyes (movement and contact), gestures, posture, proximity and orientation, facial expressions, paralanguage (vocal quality), physical appearance, and artefacts (Wood 1994: 158 – 179) (Scales 2011: 39).

Eye contact is used to express intimacy, exert control, regulate interaction (open and close channels of communication) and convey mood (attentive, anxious) (Borg 2013: 28) (Scales 2011: 40).

Gesture (also the study of kinesics) is defined as a conscious or unconscious action (also voluntary action) which conveys meaning (such as nodding your head in agreement, as opposed to sneezing) (Kendon 2008: 15) (Scales 2011: 41). Gesture can include self-touch, but in some definitions does not. Similarly kinesics can be subdivided into proxemics (which covers proximity and orientation) as well as haptics (the way people touch one another during conversation) (Thomas, 1993: 3) (Handler, 2009: 281 – 285) (Braddick, 2009: 11). For the purposes of this project I define gesture as voluntary actions (both conscious and unconscious) which convey meaning, including self-touch, and touch during interactions with others, but excluding proximity and orientation, which I will deal with separately. Tactile communication is assessed based on “duration, intensity, frequency, and the body parts touching and being touched” (Wood 1994: 162). As with all nonverbal communication, interpretation is culturally specific. For example, in Europe, northern nationalities are seen as

gesticulating considerably less than southern nationalities. Gestures may also have contradictory meanings, for example, the English gesture for ‘Go away at once!’ is the same as the Italian gesture for ‘Come here quickly!’ (Thomas 1993: 3, 9). Historical trends in nonverbal communication across European cultures show that less gesticulating is associated with higher status, and that the quality of gesticulation is indicative of both class and gender (Thomas, 1993: 8 – 10).

Posture “refers to the arrangement of our bodies when we stand, sit and walk” (Scales 2011: 42).

Proximity and orientation, or proxemics, has been most usefully classified by Edward T. Hall in 1968, when he divided space into four zones: intimate (0-50cms), personal distance (0.5 – 1.2m), social distance (1.2 – 3.5m) and public (3.5m and above) (Scales 2011: 42-43) (Borg 2013: 154-155). Additional research by Henley (1977) and Sommer (1965) identified territoriality which refers to our personal space, the private area we don’t want others to invade without permission, although not everyone’s territory is equally respected (Wood 1994: 160-161). Orientation “refers to the spatial positions people adopt in interaction” (Scales 2011: 43).

Facial expressions are multifaceted, and highly individual, as such they are the most difficult aspect of nonverbal communication to interpret (Borg 2013: 49 – 58) (Scales 2011: 45). Michael Argyle (1994) identified six major facial expressions which he believes are universal (Borg 2013: 52) (Scales 2011: 45), these correspond with the primary emotions (Kemp, 2012: 169). In the nineteenth century Charles Darwin published *The Expression of the Emotions in Man and Animals*. This book linked facial expressions of humans (using art and the mentally ill) to those of animals (mainly apes) which Darwin used to hypothesize that physical expressions were biologically inherited

(Thomas 1993: 2) (Ekman 1973: 8, 83). This is supported by current studies in cognition and emotion, which identify six primary emotions: “happiness, sadness, fear, anger, surprise, and disgust”; these are thought to be “biological in origin and not culturally determined” (Kemp, 2012: 169). However, most nonverbal communication is culturally specific. In addition to the dominant emotion being expressed, our faces often betray an underlying emotion in a micro-expression. This phenomenon is called leakage (Borg 2013: 58) (Scales 2011: 45).

Paralanguage refers to the vocal qualities and cues we use to complement the words we are saying, these include: stress (emphasis), pitch, tone, volume, pause, pace and rhythm (Wood 1994: 164-5) (Borg 2013: 82) (Scales 2011: 49). Within stress I additionally consider diction, such that a consonant heavy delivery relays information clearly (implying intelligence) but a vowel heavy one conveys tone (emotion).

Physical characteristics refer to clothing, hair, and makeup, but can also include things like cleanliness and body odour, the length of one’s nails or body hair. It is the overall impression you make with your appearance (Wood 1994: 165-6).

Artefacts “are personal objects that influence how we see ourselves and express the identity we create for ourselves” (Wood 1994: 158). For the purposes of this study, these include personal props which the characters use to support the creation of their identity.

I utilise the subdivision of nonverbal communication outlined above in the performance analyses, with the additional layer of gender stereotyping. I examine the performance of leadership through the gender stereotypes associated with our communication choices.

Broadly, ‘masculine-typed’, transactional, nonverbal communication is understood to be: direct, instrumental, rational, competitive, and status-oriented. ‘Feminine-typed’, or ‘relational’ communication offers the opposite styles, namely: indirect, interpersonal, emotive, and co-operational tools.

Example Performance Analysis:

In Detail: The Persuasion Scene (RSC)

Here I offer an example of applying this analysis technique to a short 2min section of the RSC’s Persuasion scene; the section in question is viewable here:

<https://www.youtube.com/watch?v=dCG8Tf6q1RM>.

The section opens at I.ii.39 with Waldmann-Brutus explaining why he has been a more distant friend of late to Hutson-Cassius. The two actor-characters are positioned on the ‘ground’ level of the stage at this point. Waldmann-Brutus started this scene atop the raised area, but at the opening of this 2min section he has already descended and is now making as if to leave the stage completely. Although Waldmann-Brutus offers a warmer vocal delivery in this initial section of dialogue, his posture and gestures are predominantly closed and he is oriented away from Hutson-Cassius, visibly eager to leave the space. In contrast, Hutson-Cassius is oriented fully toward Waldmann-Brutus, his gaze is open and his approach in lines I.ii.48-51 is tentative. This is apparent in his vocal delivery, which is stuttered, and his gestures which seem to tremble. Waldmann-Brutus is halted by Hutson-Cassius’ dialogue as he tries to exit and visibly displeased by this, stopping with his back to Hutson-Cassius. When he turns to orient toward Hutson-Cassius he tilts his head back, ‘looking down on’ Hutson-Cassius. Spatially their proximity is distant, within the public space sphere, and Hutson-Cassius

backs a little further away during his section of speech. Responding to Hutson-Cassius' question regarding 'seeing his own face', Waldmann-Brutus again turns and actively walks away, attempting to end the conversation. He is actively controlling Hutson-Cassius' access to him and enacting status-oriented communication.

Hutson-Cassius must again use volume and dialogue to hold Waldmann-Brutus in the conversation, flattering him in this next section (I.ii.55-62). Waldmann-Brutus now slowly turns and finally does orient himself fully toward Hutson-Cassius. However, his stance is firmly closed, arms folded, hands tucked under his armpits. When Hutson-Cassius concludes his dialogue, Waldmann-Brutus again turns away, seemingly dismissing the flattery (I.ii.63-65). This time, however, he doesn't move to leave. Hutson-Cassius pushes on, entreating in his gestures, vocal delivery, and gaze, and slowly Waldmann-Brutus turns back, moving toward Hutson-Cassius, and finally closing the space between them. This moves their interaction from the social to the personal sphere.

Throughout this brief section, Hutson-Cassius' facial expressions have been open, entreating, and earnest. He uses volume to hold Waldmann-Brutus' attention when necessary, but otherwise speaks quite softly, *conspiratorially*. His surprise early in the section to be counted among Waldmann-Brutus' friends is endearing and hopeful. He carries a rose which softens him, implying a sentimental Cassius rather than a calculating one. His approach is very cautious and indirect, both verbally and nonverbally (particularly visible in his gestures which shake with caution). His use of orientation, eye contact, and facial expressions are all open and relational, actively seeking a connection with Waldmann-Brutus. His communication style is therefore a 'feminine-typed' stereotyped interpersonal one.

In contrast, Waldmann-Brutus attempts to use proximity and orientation to control Hutson-Cassius' access to him. He frequently avoids eye contact, or when offered, he enacts status by deliberately tilting his head to 'look down on' Hutson-Cassius. Although he opens this section naming Hutson-Cassius among his friends, this is contradicted in the way he interacts with Hutson-Cassius. His frequent attempts to leave being halted, he stands with his back to Hutson-Cassius, turning only reluctantly. He is direct and clear in his desire to leave – until the flattery which holds him, and then draws him in to a personal proximity with Hutson-Cassius. He is visibly being drawn into the conspiracy by his ambition. He wears a medal around his neck which later in the scene is used to indicate status. Waldmann-Brutus uses direct, at times competitive, nonverbal tools, he attempts to control Hutson-Cassius access to him by denying him eye contact, orienting and even walking away. His communication style is predominantly 'masculine-typed'-typed in this scene, therefore.

Supplementary Performance Analysis

Overview: RSC

Analysing Waldmann-Brutus' nonverbal tactics demonstrated a strongly masculine-typed, transactional style. Waldmann-Brutus favours expansive but closed postures, placing his legs in a slightly wider than necessary stance, and his hands on his hips or folded, either simply crossed over his chest or with each hand placed under the opposite armpit (see stills C1-2, p362). This presents a bold and uncompromising figure. He controls Hutson-Cassius' access to him in both the persuasion and quarrel scenes through orienting away from Hutson-Cassius, and denying him eye contact (below, stills C3, p362). Waldmann-Brutus is also the only Brutus to appear to seriously

consider using Hutson-Cassius' dagger against him, he raises it poised to strike before reconsidering (still C4, below). Although he shakes with rage, his posture, looming over Hutson-Cassius who is kneeling and baring his chest, is one of power through dominance.



C1: Waldmann-Brutus in the Persuasion scene (RSC).



C2: Hutson-Cassius (left) and Waldmann-Brutus (right) in the Persuasion scene (RSC).



C4: RSC, Waldmann-Brutus (left) and Hutson-Cassius (right) in the Quarrel scene.



C5: RSC, Woodall-Caesar (left) in the Assassination Scene.



C6: RSC, Waldmann-Brutus (centre) and Corrigan-Antony (right) in the Funeral Orations Scene.

Both transactional leaders favour dominance tactics, with an implied threat in places. Woodall-Caesar favours power-posturing which is bold but closed (see still C5 above). He additionally employs a cuttingly sharp diction, and a hard gaze, his eyes often slightly narrowed, as well as bold, emphatic gesturing. In Waldmann-Brutus' exchange with Corrigan-Antony during the funeral orations scene, he appears to threaten Corrigan-Antony, holding the bloody knife close as they speak (still C6 above), and then whispering in his ear. Both leaders exemplify direct, status-oriented nonverbal communication, and embody negative reinforcement strategies through implied nonverbal threats. As such they offer a strongly transactional leadership style in performance, which contrasts with the relational leaders' nonverbal choices.

The two relational leaders, Hutson-Cassius and Corrigan-Antony, consistently adopt expressive, open gestures; are more emotive speakers; orient themselves toward their scene partners, giving the impression of transparency and a desire to connect; and tend toward indirect approaches. Hutson-Cassius in particular uses a tentative approach to Waldmann-Brutus in the persuasion scene, Billington (2017) notes that he has “never seen better expressed Cassius’ initial wariness at broaching the idea of assassination”. While Waldmann-Brutus kisses his medal of honour in that scene, Hutson-Cassius carries a rose (still C7 right), discarded from the games, and gently strokes its petals. This artefact feminises Hutson-Cassius.



C7: Hutson-Cassius in the Persuasion scene, holding a rose. (RSC)

Even in the quarrel scene, where Hutson-Cassius confronts Waldmann-Brutus, he still adopts expressive and interpersonal communication tools, his facial expressions betraying both anger and love for Waldmann-Brutus. Although Waldmann-Brutus deliberately orients himself away from Hutson-Cassius in this scene, Hutson-Cassius consistently orients himself toward Waldmann-Brutus in an open and entreating posture (visible in stills C2-4, p362).



C8: Waldmann-Brutus atop the platform, with Corrigan-Antony below, kneeling beside the body of Woodall-Caesar. (RSC)



C9: Corrigan-Antony addresses the plebeians, using Woodall-Caesar’s mantle (RSC).

Corrigan-Antony enters the funeral orations scene carrying Woodall-Caesar’s corpse. He appears to struggle with the burden, but nonetheless is tender and caring as he gently lowers the body to the floor (C8 above). Although a starkly different artefact to Hutson-Cassius’ rose, the gentle care Corrigan-Antony bestows on Woodall-Caesar’s

body similarly indicates feminine-typed qualities, such as empathy, consideration, and grief, which are shared with the audience and crowd. Corrigan-Antony's use of proxemics in his funeral oration highlights his relational leadership tactics as he moves among the plebeians with Woodall-Caesar's mantle, showing each knife-tear to the individual plebeians, crouching beside them for sections, addressing individual plebeians, and then moving on (C9 p363).

Overview: Donmar Theatre

In both the Persuasion and Quarrel scenes, Walter-Brutus orients his/herself toward Laird-Cassius, and generously shares eye contact with him/her in a non-confrontational way. These would be considered relational choices, as they actively support the

building of a connection with the other character(s) in the scene. Furthermore, in both of these scenes,

Walter-Brutus and Laird-Cassius stand relatively close to one another. This is evident in the way the gap between them is quickly shortened at the

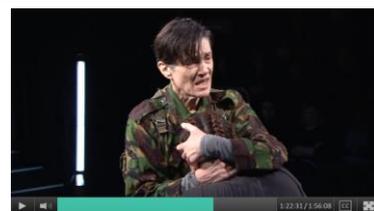
opening of the Persuasion scene (C10 right), and how closely they position themselves together after the knife is rejected by Walter-Brutus in the Quarrel

scene, Walter-Brutus actively embracing Laird-Cassius (C11 right). This is also indicative of a

'feminine-typed' use of touch, whereby this tactile interaction is both intimate and unhurried. Although Walter-Brutus' diction is impeccable, s/he tends toward an emotive use of vowels in his/her paralanguage, again suggestive of a feminine-typed communication stereotype. This is particularly evident in the Funeral Oration, which is



C10: Walter-Brutus (left) and Laird-Cassius (right) interact in the Persuasion scene (Donmar).



C11: Walter-Brutus embraces Laird-Cassius in the Quarrel scene (Donmar).

similarly much more emotionally charged than either of the other Brutuses studied here, and considerably more so than the playtext indicates.

In the Funeral Oration scene there is also a marked tension between the way Walter-Brutus' leadership style is enacted and the style as it appears in the playtext. Walter-Brutus is largely ignored by the crowd at first in his/her speech (C12 below), and then they ignore his/her resistance to being carried on their shoulders. This creates the impression that Walter-Brutus is not a skilled orator and not particularly respected as a senator either, but rather that the crowd, and sentiment, rules in this scene.

Furthermore, his/her delivery is highly emotive and emotional, despite the language

being direct and logical. The way Walter-Brutus needs to appeal to the moving crowd at the opening of the scene (an obstacle to overcome) forces

him/her into a relational leadership style whereby s/he is level with the crowd (followers) and is

attempting to connect with them as opposed to direct them. It is only after s/he ascends the stairs that the crowd give him/her their attention. This

implies a transactional leadership style, and is congruent with the text which has Brutus elevated.

However, Walter-Brutus continues to employ an

emotive and almost pleading communication style (C13 above), which undermines any status gained by ascending, and retains the relational leadership style overall. This is

further emphasised when Walter-Brutus appears to dissuade the crowd from lifting

him/her onto their shoulders, a signal that Walter-Brutus is not interested in status. This is in contradiction to the direct, status-oriented and logical dialogue in the playtext, and



C12: Walter-Brutus tries to capture the plebeians attention as they rush by her in the Funeral Oration scene (Donmar).



C13: Walter-Brutus continues his/her Funeral Oration, now slightly raised, but still using entreaty gestures (Donmar).

therefore another example of the expectation that a woman playing this part would draw on ‘feminine-typed’ communication tools and relational leadership styling. This style is also adopted by Laird-Cassius aligning the faction along gender lines.

Considering that Cassius’ textual communication style was found to be feminine-typed, perhaps in response to Walter-Brutus’ more feminine-typed style, the relational styling of Laird-Cassius’ performance choices are even more pronounced, offering the most feminine-typed style of the four characters

analysed here. His/her posture is almost servile in the Persuasion scene, holding one hand behind his/her back as s/he addresses Walter-Brutus, also observed at times in the Quarrel scene (C14 right). His/her vocal delivery

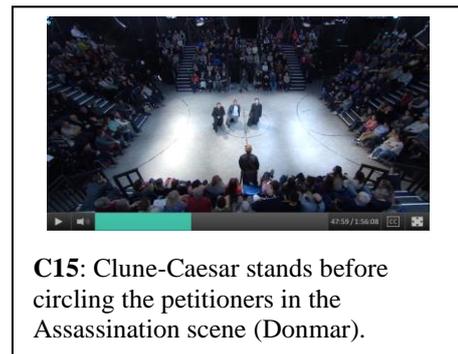


is emotive in both the persuasion and quarrel scenes, and s/he tends toward emphasising vowels over consonants. Eye contact is again generous and non-confrontational, even in the Quarrel scene, and his/her orientation is usually toward his/her scene partner, an open stance which seeks connection. It is particularly jarring, therefore, when Laird-Cassius adopts masculine-typed gestures, such as smacking his/her chest in the persuasion scene, or, in the same scene, adopting a ‘mock’ feminine-typed vocal register and posture for the delivery of ‘Help me, Cassius, or I sink!’ (I.ii.111). This serves to remind the audience that although Cassius is being played by a woman, and in a ‘feminine-typed’ communication style (which is congruent with the text), the Laird-Cassius blend is being played *as a man*. This would again be indicative of the Difference Model of communication, as in performance by a woman Cassius’ already feminine-typed style is emphasised, while visually and vocally indicating gender difference through a mock feminine-typed delivery of Caesar’s weak utterances (conveyed by Cassius). It is significant that in pretending to speak Caesar’s lines in this

higher pitch and feminine-typed posturing, we observe a woman, playing a man, who is mocking another man by equating him with “a sick girl” (I.ii.128). This is a clear example of how gender difference is conveyed and reaffirmed through Laird-Cassius’ communication style and performance choices.

In contrast to the other two Caesars investigated here, Clune-Caesar offers the most feminine-typed communication style as well, however, the overall effect of his/her choices are still masculine-typed, and reaffirm Difference. For example, although Clune-Caesar sits in the audience to hold his/her senate meeting in the assassination scene, his/her entrance, on the stairs surrounded by other cast members wearing Clune-Caesar masks, undermines the ‘man of the people’ positioning of his/her seating choice.

Similarly, although his/her seat is level with the petitioners, they kneel to him/her and s/he does not gesture for them to rise, but instead rises his/herself and circles them while they remain kneeling (C15 right). Therefore through the proxemics of the staging, Clune-Caesar is



C15: Clune-Caesar stands before circling the petitioners in the Assassination scene (Donmar).

represented as adopting a masculine-typed communication and leadership style whereby emphasis is placed on status and hierarchy. This is further exemplified by his/her eye contact, which is direct and somewhat challenging. Once s/he stands to circle the petitioners, s/he is also actively ‘looking down’ on them. Therefore through the use of levels and eye contact, a competitive communication and leadership style is embodied by Clune-Caesar. His/her vocal delivery does favour consonants, again denoting a masculine-typed style (direct, clear, logical), however, his/her delivery does not have the power of the other two Caesars studied here. The construction of Clune-Caesar’s blend, through the adoption of the black leather (Nazi-esque) coat noted in chapter one,

further enforces a hyper-masculine-typed presentation here. This is indicative of the ‘iron-maiden’ role trap identified by Kanter (mentioned above).

Although in the first part of his/her Funeral Oration Anouka-Antony does adopt a relational communication style, in keeping with the text, using submissive gesturing and an emotive vocal delivery style to connect with the angry crowd (C16 above), once this connection is made, that changes. After enacting what here is clearly a pretence of grief for Caesar, Anouka-Antony separates his/herself from the crowd, removing the hoodie which marked him/her as one of them, s/he takes a position in the corner of the stage with the plebeians sat facing her. The proxemics of this staging imply hierarchy and status, masculine communication and leadership tools. His/her vocal delivery shifts now to favour consonants, and s/he begins to use gesture to control the crowd (still C17 above). This striking choice is forcefully indicative of populist orators such as Hitler. This becomes increasingly the thrust of his/her styling as s/he ascends the stairs, and then adopts the black leather coat which belonged to Clune-Caesar. Anouka-Antony wears this coat until the closing scene of the play. This indicates to the audience that the leadership style which Clune-Caesar had embodied, is now embodied in Anouka-Antony.

Overview: Bridge Theatre

Whishaw-Brutus uses eye contact to establish and control Fairley-Cassius’ access to him (a power move), but his posture often undermines this as his head bends downward forcing his gaze to look up in a supplicatory position (for example in still C18, right). He is strategic in his use of



C18: Fairley-Cassius (left) with Whishaw-Brutus (right) in the Quarrel scene (Bridge).

proximity and orientation, generally using them to control access to himself and to dominate (standing on a podium during the funeral oration). However, there are moments where this opens and becomes relational, orienting fully toward Fairley-Cassius or Morrissey-Antony. His paralanguage or vocal quality is overwhelmingly masculine-typed, tending toward clear and precise diction, but he does emote in places, allowing the vowels to open this delivery up. His gestural quality, however, is generally indirect, favouring wafting, flicking, and stroking motions. This would suggest his communication style involves indirect gestures, but a direct, intellectual vocal quality, which still allows for moments of emoting within this. His deployment of proximity and orientation is predominantly competitive, controlling access and enacting dominance, yet there are moments of open, relational interaction between Whishaw-Brutus and Fairley-Cassius, as well as with Morrissey-Antony (C19, right), which undermines a fully competitive style. His communication style would therefore be androgynous as there is a strong mix of masculine-typed and feminine-typed. His leadership style toward the audience-crowd would be predominantly masculine-typed, as he uses status orientation (on the podium), a logical and largely un-emotive delivery style, and volume (dominance) to regain control of the space after they start chanting “Brutus-Caesar”. However, his



C19: Whishaw-Brutus (right) offers his hand to Morrissey-Antony (left) to shake in the Funeral Oration scene (Bridge Theatre).

gaze suggests a humble and relational style within this. His choices in the Persuasion scene suggest status is important to Whishaw-Brutus and he employs dominating techniques with Fairley-Cassius in both the persuasion and quarrel scenes through proximity and orientation, controlling her access to him. However, his use of co-operational tactics in his interaction with the musician and with Morrissey-Antony in

the funeral oration scene suggests a relational leadership style. I would therefore argue that Whishaw-Brutus offers a performance of leadership which adopts both relational and transactional tools according to the situation and as such is an example of androgynous or gender-multiple leadership. This is also modelled by Fairley-Cassius to a certain extent.

Aligning with my textual analysis for Cassius, Fairley-Cassius predominantly uses a feminine-typed communication and leadership style but, again, there is sufficient variation within this to undermine a completely feminine-typed style. Fairley-Cassius' naturally deeper vocal register allows her to create more resonant speech, and her vocal choices tend toward vowel sounds, meaning overall her vocal quality is feminine-typed, but strongly rooted (grounded and stable) in quality. Fairley-Cassius holds her hands clasped for much of the persuasion scene, in a gesture of anxiety and unconscious pleading, breaking this in places in favour of open gestures that still convey supplication. For example, when saying, "I cannot tell what you and other men / Think of this life"(I.ii93-4), Fairley-Cassius opens her arms, holding her palms up, her vocal delivery tentative. Fairley-Cassius chooses to seat herself at Whishaw-Brutus' table, actively altering their proximity from social to personal, suggesting she is employing relational leadership tactics. Fairley-Cassius' gaze is almost uniformly trained on Whishaw-Brutus, it also has an open and entreating quality, when combined with her facial expressions. Her leadership style in the persuasion scene is cautious and appears supplicatory, but her slow, deliberate smile early in the scene allows us an insight into this style as a tactic. I would therefore suggest she is displaying a feminine-typed leadership style whereby she adjusts her tactics based on Whishaw-Brutus' responses. However, at times in the persuasion scene, as well as predominantly in the quarrel scene, she offers a resolute and rooted posture, hands in pockets.

Although in the persuasion scene her delivery is indirect, the quarrel scene offers a direct and resolute delivery. Fairley-Cassius uses gesture only sparingly, moving little in the first section of the Quarrel scene giving her a more masculine-typed posture and orientation. After Whishaw-Brutus effectively dismisses Fairley-Cassius from his space, instead of leaving, Fairley-Cassius approaches the table on “You wrong me”(IV.iii.55) to sit opposite him, attempting, again, to use proximity to give her better access to him (an interpersonal communication tool). The exchange that follows is fought across the table, with Fairley-Cassius leaning toward Whishaw-Brutus, again employing relational tactics. However, Fairley-Cassius stands on “Do not presume too much upon my love”(C20, right), shouting the lines in anger, and employing dominating (masculine-typed) behaviour. Fairley-Cassius’ voice breaks as she delivers the line “Brutus hath rived my heart”(IV.iii.84), feminine-typed emoting. Her posture has been upright and rooted for most of the scene, except when leaning across the table, and for the most part is oriented toward Whishaw-Brutus throughout. She uses sparing gesture, but openly seeks eye contact, therefore demonstrating a feminine-typed leadership and communication style, but which is supported by masculine-typed posture, and occasional dominating tactics. Her delivery of the “Come, Antony” monologue (IV.iii.92-106) is emotionally charged, and she weeps openly on “O I could weep”(IV.iii.98), a sincere, and relational delivery. Her vocal quality and facial expressions suggest a higher instance of emoting, and she tends toward co-operational tactics. However, Fairley-Cassius does employ competitive actions when needed, suggesting her leadership style is weighted in favour of relational qualities, but she does not shy away from status-oriented tools where appropriate.



C20: Whishaw-Brutus (left) and Fairley-Cassius (right) in the Quarrel scene (Bridge)

APPENDIX F

An Audience Member Speaks: My Personal Account

In the Introduction I acknowledged my personal bias entering this study, and discussed how this was influenced by my work as a professional, classically trained, actor, and as an acting and business skills tutor. In particular I highlighted my interest in classical texts, in seeing more women represented on stage, and in seeing gender multiple leadership embodied in empowering ways. This study has taught me I had other implicit biases directing my engagement with the productions, and with the organisations themselves, as well.

The RSC has always stood as a kind of gold standard of achievement for classically trained actors. In our first day at the Royal Central School of Speech and Drama on the MA Classical Acting course, my fellow students and I talked about our ambitions to work for the RSC in particular. On reflection, speaking for myself, I now recognise this was based on the RSC's implicit discourses of authority in Shakespeare production, rather than a true interest in their staging practices. I have subsequently seen numerous productions by the RSC, but can think of only a few which I found truly engaging and enjoyable. Of those, I now recognise a familiar trend: that of 'modernising' the productions. Even so, I associate the RSC with very traditional choices overall, which were exemplified in the production analysed for this study. I saw the RSC *Julius Caesar* at the Barbican, a venue I associate with elitism, and with very expensive tickets in particular. I made the effort to see this production for the purposes of this study rather than any personal interest, and was perhaps primed to expect more expensive traditionalism, which is overwhelmingly what I felt that day. I cannot say that I enjoyed

the production, although I found moments in it very engaging and admired the skill in certain performances, in particular Martin Hutson's Cassius. I went alone although I prefer to attend the theatre with a friend, believing theatre to be a social space.

Reflecting back, this perhaps intensified my feeling of disconnect from the Barbican and this production. The audience were older than myself and markedly of a different socio-economic bracket. The production bored me, and felt more educational than entertaining, but stuck in an era long passed where women were taken as standard, and men need only be white to be leadership material – not something I wished to 'learn' at all. I felt out of place – these were not my people, this was not my kind of theatre.

In contrast, I deliberately booked for all of the productions in the Donmar *Shakespeare Trilogy* long in advance, thrilled I could get a ticket now it had transferred out of the tiny Donmar venue and primed to expect a Feminist Shakespeare at last! When I attended the Donmar production in the temporary Kings Cross venue, I was struck by the very transitory feel of the space. Unlike the National Theatre's Shed, which felt young and fresh but grounded and permanent as a structure, although it too was a temporary venue, the Donmar Kings Cross felt vast (seating 420 but in the round), and vividly transitory. It also felt cold, with cheap plastic seats in the theatre, metallic bench seating in the foyer/bar area, and uncomfortably porta-loo-like toilets. It was reminiscent of being at a music festival. Nonetheless I was intrigued and enthusiastic. The audience felt young and fresh in comparison to the RSC's, and even had a multicultural feel. The first Donmar Shakespeare I saw was actually *The Tempest*. I saw this one with a friend of mine who is also an actor and writer, they are a lesbian and would identify as non-binary (she/them). After the production I spoke about feeling angered by the monolithic representation of masculinity, having specifically booked to see women in these roles. My overwhelming feeling was one of disappointment. Men

have offered us masculinity in these production for hundreds of years, here's an opportunity to show us something else. I felt that opportunity wasted by these choices. My friend on this occasion disagreed, quite vehemently, and spoke about feeling empowered by their work. This was also voiced by the conference audience when I presented my ideas at the European Shakespeare Research Association conference in July 2019.

When I saw *Julius Caesar* in the same space a couple of weeks later, I again attended with a friend, another writer and actor, but he identifies as a disabled man. I had a sense of what to expect based on *The Tempest*, but he did not. This time, unprompted, my friend voiced disappointment at their choice to simply play men – as I had done. We then spoke about this at length, and, speaking from a disabled perspective, he mentioned being tired of everything outside the heteronormative ablest white man being 'othered' and needing to reference this continually in performance. My friend was writing a script where he described the lead character as unlikable – an anti-hero – who happens to have a disability. He felt strongly that disability needed to be seen as incidental not the focus of a character's journey, in order to be normalised. I agreed, voicing similar sentiments around gender. At the time, I wondered what this production would look like if we embraced the femaleness of the performers, gender-swapped the roles, and set it in a 'female' environment. I imagined this would 'erase' gender from the production as the actors could then play their own gender without referencing it constantly in relation to a male character. I now realise this would still have presented gender as determinative, even if it allowed the productions to exist outside a masculinising context. It was only when I saw the Bridge production that I started to understand the need for gender-multiple representation.

I booked for the NT Live filming night of the Bridge production as this was the only date I could get tickets for by the time I decided to book. I saw the show live in the theatre space, but the camera crew were also present filming and streaming it live around the world. As with the RSC production, I primarily booked because I had begun this study and I thought it might be interesting to see a different staging of *Julius Caesar* to potentially include here. That said, I generally enjoy Hytner's directing, in particular I consider his Shakespeare productions among the most exhilarating and relevant I have seen. I had eagerly anticipated the opening of the Bridge and had already seen *Young Marx*, where I found the new venue comfortable, elegantly modern, and exciting as a stage space. I was also drawn to this production because of the casting of Ben Whishaw, whom I admire as a skilful and accomplished performer, and Michelle Fairley whose Catelyn Stark I found fierce and powerful within the masculine-typed confines of the *Game of Thrones*-verse. I would therefore suggest that my cultural memory of Hytner, Whishaw, and Fairley, would have primed me to enjoy their version of *Julius Caesar*.

I attended this production alone and had a seat on the ground level, if raised above the audience-crowd in tiered seating. The audience were mostly around my age, they had a 'young professionals' feel, and were buzzing with anticipation. This was likely due to the live band warming up the standing audience-crowd for their role in the action, the beat of their music reverberating through us all, but the camera crew surrounding us would also have hyped the atmosphere, I expect. This audience, and venue, had an energy that infected me and, despite attending alone, I felt connected to others in the space. I thoroughly enjoyed the production, and left feeling energised and inspired. I felt it to be viscerally relevant. I now diagnose that impression as resulting from my having intuitively absorbed the implicit discourses around gender and leadership. At

the time, I couldn't have articulated why this production, with far fewer women, felt more feminist to me than the Donmar's all-female one, but instinctively these choices felt more current, resonant, open, and ultimately more critically aware.

APPENDIX G

Conscious Creativity – Website Transcript

Replicated below is a transcript of the website at submission. It includes only the pages relevant to the thesis. These are the pages which directly engage with the toolkit, namely: Implicit Bias, Conscious Casting, Conscious Choices: Performance, Conscious Spectating, Glossary, and the Blogs. These are the pages I have included in the thesis word count. They total 19,022 words.

I have not included the home page, the consulting page, the contact page, or the Copyright and Terms & Conditions of use.

Implicit Bias

A father and son get in a car crash and are rushed to hospital.

The father dies. The boy is taken into the operating theatre and the surgeon

says,

“I can’t operate on this boy, because he’s my son.”

How is this possible?*

What is Implicit Bias?

Implicit bias refers to the unconscious associations our minds make which cause us to have preconceived opinions about someone based on stereotypes narratives that society perpetuates. When these stereotype narratives influence our decision making, thoughts, and attitudes, unconsciously, this is implicit bias in operation.

Video: Science Insider. <https://www.youtube.com/watch?v=1Li656r-AI0>

Harvard's Implicit Association Test (Project Implicit: <https://implicit.harvard.edu/implicit/takeatest.html>) was designed to give a score for how much an individual is being swayed by their implicit biases, however, it is an imperfect and variable measure.

Implicit Bias Training is similarly inconsistent - **awareness is not in itself an intervention.**

Current training measures which focus solely on raising awareness have had uncertain and sometimes troubling outcomes. However, implicit bias is real and deliberate measures taken to directly tackle the systemic nature of implicit bias are proving effective.

This methodology and toolkit are designed to actively undermine bias at each stage of a production.

What is Storytelling?

A story is an account of fictional or historical people and events. Storytelling then refers to the act of sharing this story with others. The sharing process might be orally, through the written word, through visual or pictorial images, or through performance. Regardless of medium, storytelling has a powerful influence over us.

The Storytelling Animal

Esteemed historian Yuval Noah Harari proposes that storytelling, and our uniquely human affinity with fiction, have been foundational to our evolution. Harari argues that humans currently live in a world primarily constructed through, and governed by, shared stories.

Storytelling has such a powerful influence over us that it has been shown to shape our 'attitudes, beliefs and behaviours'. The way our brains respond to story (written story in particular) is also discussed in the BBC's *How Stories Shape Our Minds* clip.

Video: The Royal Society for Arts, Manufacturing, and Commerce:

https://www.youtube.com/watch?v=zen-m0rMp4I&feature=emb_logo

Why does Implicit Bias matter in Storytelling?

'People think that stories are shaped by people. In fact, it's the other way around.'

Eloquently expressed by Sir Terry Pratchett, and confirmed by science (in a way), stories do appear to have the power to influence the way we experience ourselves and the world around us.

Video: BBC Ideas:

https://www.youtube.com/watch?v=vyZMSZG2Dmk&feature=emb_logo

Implicit bias in storytelling is significant for two key reasons: symbolic annihilation, and stereotype threat. But first, are our stories really that biased?

The Gena Davis Institute for Gender in the Media says: Yes!

Their studies consistently reveal significant gender disparities, including:

- There is a 2:1 gender imbalance in named, speaking roles (2018).
- Male STEM characters outweigh female (62.9% : 37.1%) (2017).
- In films, comments made by characters that refer to appearance are directed at women *five times more often* than at men (2014).
- Women accounted for just 16% of characters in leadership roles (2019).

- Female leaders are four times more likely to appear nude than male leaders (2019).

<https://seejane.org/research-informs-empowers/>

The Theatre Casting Toolkit (<https://www.theatrecastingtoolkit.org/>), launched in 2019, also provides a substantial online resource library (<https://www.theatrecastingtoolkit.org/resources/>) with links around gender, race, disability and other intersections for consideration in relation to representation.

Stereotype Threat

Video: https://www.youtube.com/watch?v=iOLdxZC3Yp8&feature=emb_logo

If you are part of a negatively stereotyped group, that stereotype - whether you consciously believe it or not - influences the way you think and behave.

This is particularly true when you are in a situation where you risk confirming the stereotype about the category you fall into.

Symbolic Annihilation

Indirectly, stories shape our reality.

We look to the media we consume to help us understand and make sense of the world. Our minds absorb shortcut associations we find in the media to help us navigate the world more efficiently.

However, our stories contain and perpetuate bias.

They represent a limited, unbalanced version of reality that is predominantly: Caucasian, cisgender, male-dominated, heteronormative, neurotypical and ableist.

Anyone who doesn't conform to these identity boxes is side-lined in the narrative.

When a social group is not represented, or under-represented in the media, this is called 'symbolic annihilation'.

Additionally, these underrepresented groups, when depicted, are often portrayed as the dominant group sees them. This leads to stereotype narratives being perpetuated.

Video: <https://www.youtube.com/watch?v=IbExw2AEDns>

*PS. The surgeon was the boy's mother, of course.

Conscious Casting

This page is password protected: 22sT26Nc1075Y

Creative Casting

As an experienced casting director, you'll intuitively know what's needed in a breakdown, but conscious casting will demand a fresh approach, or at least an extra layer of consideration, from you, to help you tease out how implicit bias is filtered into and through our casting practice.

Although this method attempts to provide a map for casting, this will always be production dependent. Casting is an art, not a science.

- Would you say you are reasonably open in castings?
- Do you seek something specific or wait to find the actor who just 'feels right' for the part?

- What steps are you currently taking to ensure your unconscious bias isn't influencing your instincts, assumptions, and choices?

Building the Breakdown

Prior to loading your breakdown onto Spotlight, Mandy, or any casting site, the conscious casting tool challenges you to make visible the invisible association therein, here's how:

Question One	Question Two	Question Three
Is the character's sex integral to the <i>narrative action</i> ? - Does the plot <i>require</i> this character to be of a certain sex (whether binary, or non-binary) in order for the story-line to work?	Would more of the character traits listed (considered 'essential' aspects of this character) fall under the umbrella of interpersonal characteristics, or instrumental ones? This will give you a sense of the gender stereotype associated with that character's personality.	What is the character's gender in the text?
Ans to Q1	Ans to Q2	Ans to Q3 (click)
Yes – these will all fall under the Gender-Locked casting category	Interpersonal	Female (trans-woman) (traditional) or Male (trans-man) (cross-typed) or nonbinary (N-B) (cross-typed)
Yes	Instrumental	Male (T-M) (traditional) or Female (T-W) (cross-typed) or N-B (cross-typed)
Yes	Neutral (low)	Any (Undifferentiated)
Yes	Both (high)	Any (Androgynous)
No – these will all fall under the Gender-Swapped casting category	Interpersonal	Female (T-W) (cross-typed) or Male (T-M)(traditional) or N-B (cross-typed)

No	Instrumental	Male (T-M) (cross-typed) or Female (T-W) (traditional) or N-B (cross-typed)
No	Neutral	Any (Undifferentiated)
No	Both	Any (Androgynous)

*Skip To: A note on casting [transgender actors / characters](#). A note on [nonbinary actors / characters](#).

The guidelines below include pitfalls to each casting type. To actively mitigate bias in casting - exclude those types from the casting process *before* sending out the breakdown.

Writing the Breakdown: Quick Tip

Does the 'Rule of Reversibility' apply? Check Yourself - are you describing characters in sexist ways, or would these descriptors work equally well for a character of any gender?

Gender Personality

Gender Personality is a measure of gender stereotyped associations that we connect with a given person, object, value, skill, aptitude, or in the below examples: career.

It does not in any way imply one binary gender is more suited to this career than another but merely acknowledges that that career is stereotypically linked to that gender.

Without question anyone of any gender identity can work in any of these fields and excel.

Instrumental Traits:

These traits include a tendency to be direct, reason-oriented, assertive, competitive, task-focused, reward-driven, and to place value on power, position, and formal authority.

Professions associated with high instrumental traits would be in the STEM fields: science, technology, engineering and mathematics.

Examples of characters with higher instrumental than interpersonal scores would include: Spock, Barney Stinson, Dana Scully, Dr Gregory House, Cristina Yang, Cersei Lannister, Sherlock Holmes, Samantha Jones, and Temperance 'Bones' Brennan.

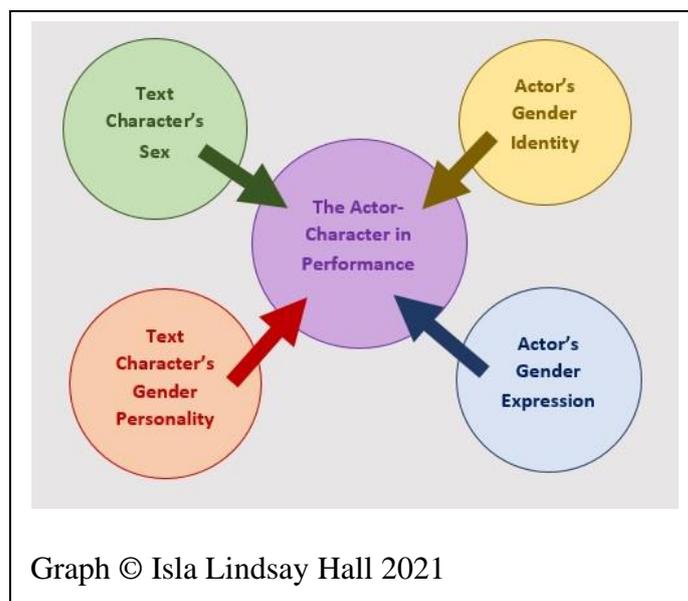
Interpersonal Traits:

These traits include a tendency to be more collaborative, moral and values-oriented, to approach things indirectly, in an affiliative, expressive, empathetic, inspiration-driven manner. Value is placed in relationship-building, on people, and on co-operation.

Careers stereotyped as being high in interpersonal qualities would be care-giving one, such as teachers or nurses, as well as customer relations roles, or even acting.

Examples of characters with higher interpersonal traits would include: Joey Tribbiani, Izzie Stevens, Jon Snow, Leslie Knope, Chidi Anagonye, Elle Woods, Leonard Hofstadter, Sookie St James, Seeley Booth, Amelie Poulain.

Creating Character



A character's gender personality here refers to how closely their breakdown traits (including likes and dislikes, their aptitude and ability, profession, as well as personality as we use the term colloquially) match their sex role stereotype.

An actor's gender expression includes their appearance and deportment, as well as nonverbal choices discussed further in the Acting section.

The Casting Spectrum Graph (in the following section) elaborates on this further.

A Gender Personality Score covers four peak types:

- (1) Traditional - instrumental (masculine-typed) men like Barney Stinson, or interpersonal women like Leslie Knope. Increasingly less prevalent, around 25% of people identify as having personality traits that reflect the stereotype associated with their assigned gender.
- (2) Cross-Typed - interpersonal (feminine-typed) men like Chidi Anagonye, or instrumental women like 'Bones'. Again around 25% of people identify as

having more traits associated with the 'opposite' gender than with their own.

(3) Undifferentiated - characters of any gender low in interpersonal or instrumental traits. These people don't identify strongly with traits stereotyped to belong to either gender.

(4) Androgynous - characters high in both interpersonal and instrumental traits. Around 31% of women and 25% of men have traits associated strongly with *both* genders.

*More on this below, and in the Glossary.

Gender-Locked Casting: Strategies

Gender-locked casting here means an actor's gender identity (whether cisgender or transgender) is matched with the character's text sex (You answered YES to Q1).

This is the dominant casting style today.

Traditional

Characters whose personality, aptitude, and ability reflect the stereotypes associated with their sex.

Pitfall: Casting an actor whose performative gender (also known as gender expression) aligns with their sex – *where that identity is binary* (either cisgender or transgender).

This could incite implicit bias, especially if their gender performance is pronounced. In this instance I label these The Princess and Viking Effect.

Strategy: Where possible, cast an actor who expresses their gender in non-binary or cross-typed ways, this will undermine the implicit association in the text between sex and gender.

Alternatively, if you have the opportunity to bring in actors who are known to you, suggest actors whose natural disposition tends toward the opposite gender-personality. In this case, actors are likely to unconsciously make nonverbal choices which are infused with these qualities (discussed further in the Acting section, and below), this builds a more nuanced character overall.

Transgender performers who identify with a binary gender should be auditioned for cisgender roles in the same way cisgender actors would be.

However, the opposite does not hold.

If you are looking to cast a **transgender character**, please ensure your breakdown is trans-friendly, and ideally do not open it to cisgender actors. You can find more information on casting transgender characters on [Spotlight](#), by contacting [Gendered Intelligence](#), or even connecting directly with an agency who specifically represent transgender performers, such as [Transgender Talent](#).

Pitfall: The Princess Effect.

When a female actor plays a character whose personality is kind, caring, gentle, and patient, *and* expresses her gender in a vividly feminine-typed way, we reinforce the stereotype of feminine-typed (interpersonal) traits existing primarily in female bodies.

Pitfall: The Viking Effect

This would involve the opposite: Physically strong (masculine-typed) male bodies engaging in competitive, goal-oriented, activities, compounds the association between male bodies and masculine-typed traits.

Cross-Typed

Around a quarter of people identify as cross-typed, meaning their gender identity is 'opposite' to their gender personality. This might be true of cisgender and transgender performers and characters.

Pitfall: Casting an actor whose gender expression aligns with the character's gender personality here would incite implicit bias (exemplified in what I call The Jack Effect).

Strategy: Cast an actor whose gender expression aligns with their (and the character's) sex, or offers a non-binary presentation.

Pitfall: The Jack Effect

Cross-typed identities can be stereotyped by compounding gender expression with gender personality. This also gives rise to the misconception that sexuality is inextricably linked with gender expression.

For example gay men are stereotyped as having both feminine-typed personality traits, and feminised deportment.

Video Example from NBC's *Will & Grace* YouTube Channel:

https://www.youtube.com/watch?v=mfqC28HcNjk&feature=emb_logo

Although this is a stereotype, as with all the stereotype pitfalls listed, some people may authentically identify this way. This is not a judgment of that, but rather an acknowledgement that this identity is over-represented as this stereotype and greater variation is needed to offer a truer reflection of this community, and to minimise bias.

Strategy: Women in STEM

Dana Scully (played by Gillian Anderson) is a female character whose gender personality is high in instrumental (stereotyped masculine-typed) traits. Anderson maintains a 'feminine-typed' gender expression when playing Scully. This undermines the stereotype of women being automatically associated with interpersonal traits. Instead we see a highly rational, largely unemotional, personality in a feminine-typed, female, body.

The Scully Effect, measured and defined by the Gina Davis Institute for Gender in Media (aka See Jane), demonstrated that the visibility of Scully as a role model in STEM increased women's interest in STEM careers.

See Jane offer a content creator's guide to writing female STEM characters, which will also be very useful for Casting directors to consider:

<https://seejane.org/research-informs-empowers/creators-stem-checklist/>

- A Note on Performance Choice: Should the actor being auditioned not personally have a feminine-typed gender expression, but choose to offer this when auditioning for a character with a feminine-typed

personality, this also demonstrates the operation of implicit bias. I would recommend dissuading this at the audition stage by redirecting them back toward their natural gender expression.

Undifferentiated

These characters are likely to be thinly drawn and perhaps only appear briefly, which is why their list of traits is short and doesn't associate strongly with either gender personality.

Pitfall: As the character's sex is integral to the plot, despite the part being small, casting which limits gender to sex should ideally be avoided.

Strategy: There are no small parts - casting an actor whose choices are bold, and whose gender presentation is either non-binary or cross-typed, will allow the role to stand out and challenge stereotyping assumptions simultaneously.

Examples: Margo Martindale (above left) and Giancarlo Esposito (above right) are examples of accomplished 'character actors'. Neither actor compounds performative gender with sex, and both present as non-binary or cross-typed in their character roles. They make bold choices and deliver memorable characters that frequently subvert stereotyping.

Androgynous

Increasingly true of the general public, like 31% of women and 25% of men, these cisgender characters have a strong balance of interpersonal and instrumental personality traits.

Pitfall: Where the character's personality allows for nuance and varied expression, it is easy to slip into conventional casting styles, whereby gender identity and expression are linked with the text character's sex.

These characters are also more likely to be the protagonists meaning their casting has the strongest potential to disrupt or reinforce societal stereotypes.

Strategy: As such, casting an actor here whose gender is expressed in non-binary ways will have the most significant impact on implicit bias in this production. This doesn't necessarily mean a gender fluid presentation (A:6 on the casting spectrum graph), gender expression that is not pronounced would also work (F:1), or anywhere in that colourful middle section of the graph.

The objective is to avoid highlighting a character's sex by casting an actor whose gender expression emphasises this connection.

This section specifically speaks to cisgender characters with an androgynous blend of traits, rather than nonbinary characters. I suggest casting with cisgender / transgender / nonbinary actors who present their gender more fluidly than traditionally.

Example: In *Star Trek: Discovery*, the character of Michael Burnham, played by Sonequa Martin-Green (pictured above), is an example of non-binary (and intersectional) casting practice. I discuss this further in my blog on this series. This is a cisgender character, however, for nonbinary identifying *characters*, please see below.

- Androgynous or Non-Binary Gender Expression doesn't necessarily involve Harry Styles wearing a dress on the cover of *Vogue*. It is simply the inclusion of aspects of both masculine-typed and feminine-typed

gender expression. Men wearing eye liner, or women cropping their hair short, would apply. As would nonverbal choices such as men crossing their legs when seated, or women utilising assertive or direct postures, rather than submissive and indirect ones.

Nonbinary identifying Characters, like transgender characters, should ideally be cast with a nonbinary identifying actor.

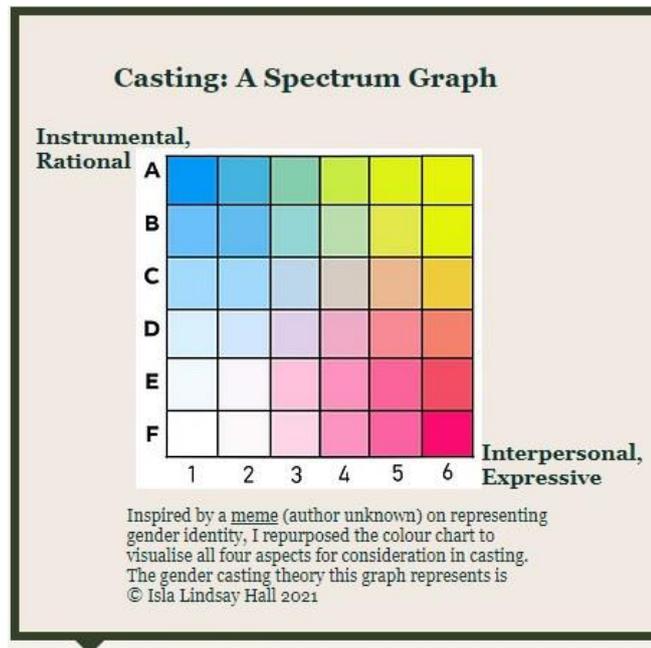
Nonbinary gender expression is not limited to nonbinary gender identity. A cisgender actor or character might have fluid or nonbinary gender expression, as in the example above.

Nonetheless, when casting a character who identifies as nonbinary or gender nonconforming, an actor who *identifies* in this way too is the most appropriate, inclusive choice.

Some exciting examples of nonbinary actor-character casting that offers representation in this area, include: Cal Bowman in *Sex Education*, Taylor Mason in *Billions* and Kai Barley in *Greys Anatomy* to name a few.

- *Example: Star Trek Discovery* is offering some ground-breaking representation in Adira a nonbinary human character, played by nonbinary actor Blu del Barrio, *and* their love interest transgender character Gray played by transgender actor Ian Alexander.

Casting: The Colour Palette



We can re-purpose the colour chart to help visualise the casting palate.

Four factors are at play in diverse gender casting: the character's gender personality score (1) and sex (2), and the actor's gender identity (3) and expression (4).

In order to avoid falling into stereotype patterns, we primarily need to avoid creating a single tone character palate.

Casting strategies will differ according to the Casting Style.

STRATEGIES FOR GENDER-LOCKED CASTING:

Aim to foreground different colours in the character blend created.

For example, if both the actor and character's sex is female (F:6), then we want to avoid falling into the F:6 trap, whereby the character's gender personality is high in interpersonal traits (F:6) and the actor's gender expression is strongly feminine-typed (F:6). I label this The Princess Effect.

Instead: cast an actor who highlights more instrumental traits in the character's personality, edging up in the direction of (A:1), and perhaps expresses their gender in less pronounced ways (F:1) or in more fluid ways (A:6).

The aim being to blend the colours together in ways which subvert stereotype narratives.

STRATEGIES FOR GENDER-SWAPPED CASTING:

Aim to avoid compounding the character's gender personality, with the actor's gender identity and expression.

For example, if we have a character high in instrumental traits (A:1), we want to avoid casting an actor whose gender identity is male (A:1) and whose gender expression is strongly masculine-typed (A:1). This would impose what I call The Viking Effect on gender-swapped casting.

Instead: look toward the colour palate for inspiration. If the starting point (character personality) is (A:1), then an easy subversion would be to cast an actor whose gender identity is female (F:6), but another option would be to cast a male actor (A:1) who highlights the character's interpersonal traits in his performance, or whose gender expression is fluid or non-binary (A:6).

Allow yourself to play with combinations as a painter might mix colours. Challenge yourself to find the most diverse mix which will best support and enhance the overall production choices while also undermining stereotype narratives.

Gender-Swapped Casting: Strategies

Non-traditional casting primarily takes two forms with regard to gender: cross-dressed and gender-swapped.

In a *Cross-Dressed* performance the actor plays the character's gender, which is 'opposite' to their own gender identity. This is performatively constructed through an embodiment of binary gender stereotypes.

In a *Gender-Swapped* performance, the character's text sex is swapped to match the gender identity of the actor playing this role, whether this is a binary identity or not. This is the style I will be discussing below, as it is the more prominent of the two.

Traditional

Traditionally drawn characters have gender personalities which reflect their sex role stereotype (men are masculine-typed; women, feminine-typed). The gender-swapped style would allow for these characters to be 're-gendered', which could destabilise this stereotype in theory.

Pitfall: However, casting an actor whose gender expression aligns with the character's gender personality here could incite implicit bias, especially if their gender expression is pronounced (for example, The Jack Effect).

Strategy: Where possible, cast an actor whose performative gender presents as non-binary or aligns with their sex, this will undermine the implicit association in the text between sex and gender personality.

Pitfall: An actor may impose a new gender expression, not their own, on their character at the audition. Dissuade them from conflating their gender expression

with the character's gender personality, where possible, to avoid inciting implicit bias in the character created.

Strategy: Think Starbuck! When the 2004 remake of *Battlestar Galactica* cast Katee Sakoff as Kara 'Starbuck' Thrace a tired trope was put to bed, and several others were broken! Dirk Benedict's 1978 Starbuck epitomised the cliché of a misogynist, womanising, rogue pilot. Sakoff's Starbuck built nuance in contradiction - and importantly: she broke the 'tomboy trope' as well.

More on this in my blog on *Transcending Tropes - The Seductive Power of Heroines*.

Cross-Typed

Cross-typed characters are those whose gender identity doesn't match their gender personality.

Pitfall: Re-gendering these characters such that the actor's sex (eg. male) now aligns with the character's gender personality (eg. instrumental/masculine-typed) would simply revert these characters to traditional gender roles (eg. masculine-typed men) and thereby reinforce gender stereotypes.

For example: what if Spock were originally written as a woman? This would have been a thrilling example of a cross-typed character who shouldn't be gender-swapped.

In an interview for *Huffington Post*, Nichols revealed that she originally read for the character of Spock. Can you imagine the impact of a highly evolved, super logical lead character being played by a black woman? Granted Spock wasn't exactly Spock at that time. However, there was another character, Number One, originally played by Majel Barrett, who was 'emotionally chilly and intensely

logical'. Number One was cut - rumours suggest the studio weren't comfortable with a female lead - and the character merged with Spock. Barrett ultimately played Nurse Chapel, leaving the women firmly in their place. More's the pity.

Strategy: These characters don't need to be re-gendered, in which case the Gender-Locked Casting guidelines for cross-typed characters would apply.

If you choose to re-gender the character, then try to cast an actor whose gender expression is not overly pronounced or is non-binary.

Remember to avoid inciting the Viking or Princess Effects.

Undifferentiated

These 'neutral' characters are more likely to have a minor role in the production, but should not be overlooked because of this.

Video: NeRoPa <https://vimeo.com/217141537>

Belinde Ruth Stieve developed a guide to re-gendering these characters, called NeRoPa (Neutral Roles Parity). In essence, this is a tool to increase the representation of women in the entertainment industry and offers a functional guide for gender swapping 'neutral' characters (minor or lead) in favour of female-identifying actors.

This tool is limited in two key ways:

1. It focuses solely on binary gender representation (considering only women and men), which means parity is seen only in terms of numbers per binary gender (eg. 4 women to 6 men).
2. There is a lack of engagement with implicit bias, leading to a lack of guidelines on subverting bias whether re-gendering characters or not.

Pitfall: As I too am a proponent of gender parity in storytelling practice, I would caution against casting predominantly white, cisgender, male actors in these roles.

Strategy: This is an opportunity to increase diverse representation, and therefore casting character actors who together offer a spectrum of gender identities would be optimal practice.

Androgynous

Androgynous characters similarly offer an opportunity to increase gender parity and diversify gender representation when re-gendering them.

Pitfall: As above, avoid white, cis-gender, male dominance.

Strategy: Casting a spectrum of gender identities, alongside a varied representation of race, class, age, ability, and sexual identities, is especially significant where these identities are not central to the story-line. This allows these identities to be secondary to plot and to character, such that the character's identity is not determined by their gender, race, class, ability, or sexual preferences. This 'normalises' identities usually portrayed as 'other'.

Androgynous characters like John Watson and Dr Who offer an exciting opportunity to re-imagine stories in gender-multiple ways through conscious casting.

Conscious Casting: A Recipe for Representation

As a casting professional you'll know that casting, like cooking, is all about how the ingredients interact.

In addition to the salient identity markers the actor's body necessarily portrays (gender, age, race, body type, and ability), actors with a public profile also carry the weight of this cultural memory into any role they play.

This profile can refer to previous roles the actor has played, especially if they were long running or very popular. Before *Breaking Bad*, Brian Cranston was probably best known for playing *Malcolm in the Middle's* father Hal. The audience's association of him with this family-friendly series will have influenced their reception of Walter White. Unconsciously many of us will have connected the body of Brian Cranston as Walter White with the lovable Hal, making us more likely to be sympathetic to his character and to see him as family-focused rather than driven by ambition or even greed.

Profile might include aspects of an actor's 'real' life, as well. When Robert Downey Jr was cast to play Iron Man, he was known for having been a successful actor, whose life as a 'party boy' had led to substance abuse problems. Alongside Downey Jr's natural charm and charisma, the public memory of his private life will have informed the way we experienced his Iron Man. In fact, it parallels nicely with his character, Tony Stark's, story: rich kid party boy is forcefully made aware of his company's darker dealings. He must face this legacy and make the decision to leave his hedonistic life behind him in favour of his new calling as the vigilante Iron Man.

Profile can also be used when actors play 'themselves' (a character that represents a version of themselves). This is more commonly used in guest roles or cameos, for example when the *Big Bang* crew meet celebrities, such as Bill Gates, or Mark Hamill. However, it can occur in regular guest appearances, such as Wil Wheaton in *The Big Bang Theory*, or even in lead roles, such as the cast of BBC's *Staged*,

or Matt LeBlac in *Episodes*. In this case, Matt LeBlac plays on the audience's automatic association of him with his character Joey Tribbiani in *Friends*, subverting expectations by offering a more grounded, sensible, even business-minded, self for them to digest.

The actor also brings something of their unconscious selves to the role, which imbues their character portrayal with an intuitive energy unique to that person. This is made most visible through their nonverbal tactics, which I discuss further in the [Acting](#) section of this site. There I consider how an actor's intuitive reading of a text can lead them to dismiss clues which don't align with this first impression. I then take them through exercises to avoid that pitfall, and to create full, nuanced, characters. However, this intuitive essence can also be an asset for conscious casting, in particular when an actor instinctively foregrounds counter-characteristics. For example, casting someone who brings a natural warmth to a character who might otherwise seem cold, creating a more nuanced version of what might otherwise be a flat archetype character.

Casting is never done in isolation, but is always about balancing choices against the cast as a whole, the narrative action, and production choices. The narrative action is crucial to the casting dynamic. It might be necessary to cast along stereotype lines in order for the narrative action to undermine those stereotype associations, for example. Similarly, the balance of bodies cast might be sufficient to erode binary associations, although in isolation this might not be the case.

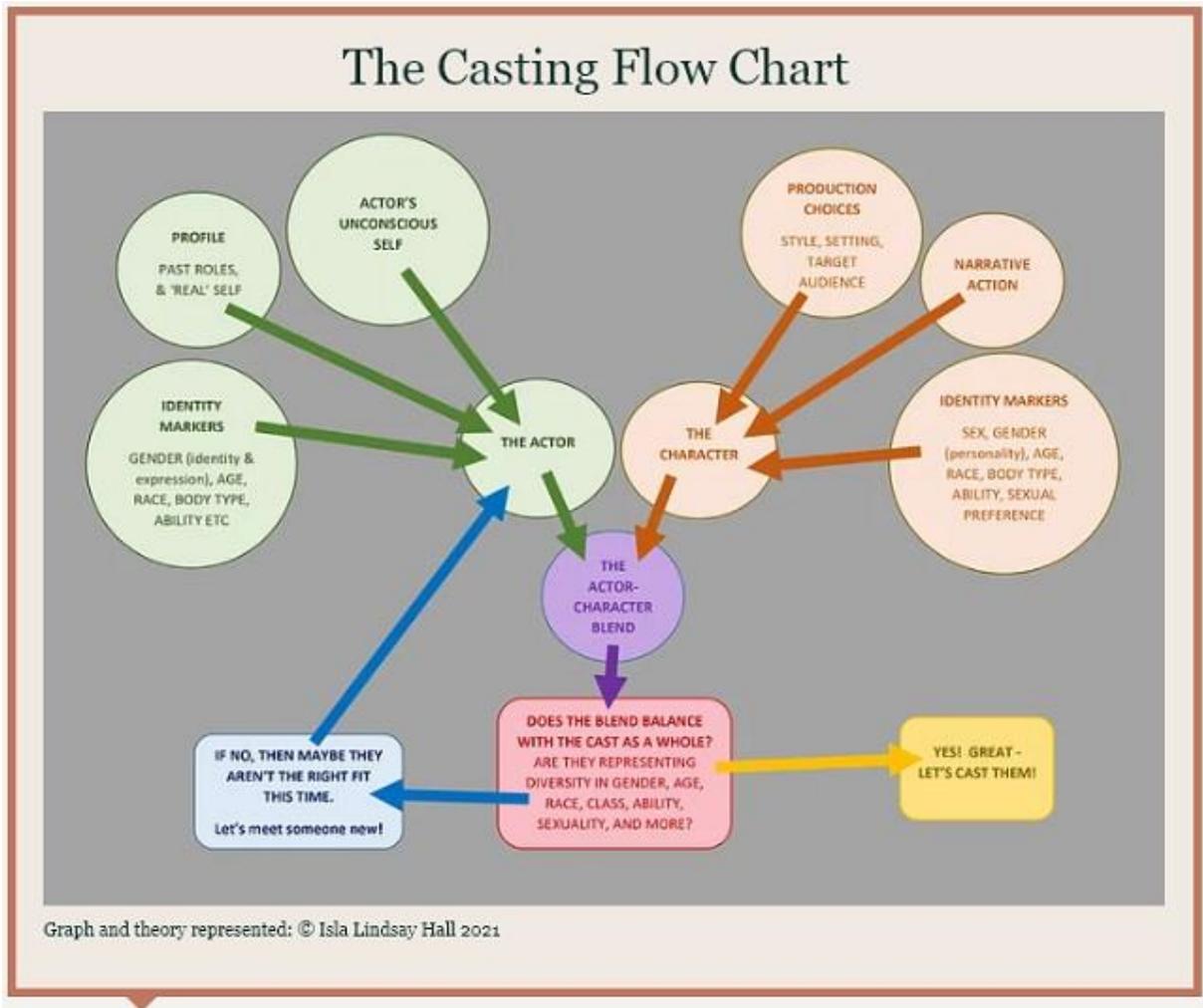
In the case of *Queer Eye*, we meet a group of homosexual men who collectively undermine stereotypes about gay men to an extent that individually they may not. *Queer Eye* is a makeover show where gay men act as mentors to help the

contestant redesign their life. Superficially Tan, the fashion guru, might appear to uphold a gay stereotype, but when considered within the group, we appreciate that Tan's approach is relatively direct, focused, and even analytical. In contrast, Karama, perhaps the most masculine-typed in his gender expression, is the heart of the team. Both Karama and Tan also represent gay people of colour. Within the group we see a range of races, personality types, and gender expressions, which serves to erode the Jack Effect whereby gay men, usually represented as white, are automatically assumed to be feminine-typed in their personality and gender expression. It is the collective nature of the cast that allows the stereotype identity to be dismantled. The narrative action of the show also allows these gay men to confront stereotypes about homosexuality, gender, race, body image, and class.

Casting is one of the most significant tools to envision a diverse and inclusive future. Gender is only one aspect of this, but a prominent one. The Spectating and Blog sections of this site broaden the scope of this research into an intersectional space, and may be useful to consider alongside this casting tool, therefore.

Additionally, the Theatre Casting Toolkit provides significant resources on different identity vectors in performance, as well as provocations for producers, directors, and casting directors to consider when starting a new project. I would particularly recommend considering their 'Prompts for Casting Directors' (pg 4-6) as well as their 'Audition Space Checklist'. Both of these address areas outside the scope of this toolkit, such as the environmental considerations in the audition room, and the socio-economic factors at play in an actor's training and previous job opportunities.

The Casting Flow Chart



Conscious Choices: Performance

This page is password protected: A28C06s24ov7L9

Two sisters get into a car accident. Sister 1's body survives but she is brain-dead. Sister 2's brain survives but her body is completely paralysed. In this thought experiment, the surgeons successfully perform a brain transplant, putting Sister 2's brain into Sister 1's body.

Who survives?

I posed this thought experiment to my advanced acting students to spark debate and push them to think about the embodied mind. Perhaps the text character, that is the character we find in the text alone, might be the brain, but we only encounter the embodied character through the performance. There the actor's body combines with the character-brain to create a unique blend - not actor, not character, but actor-character.

The body is not simply a vessel for the brain, though, nor is the actor reduced to a puppet for the text-character to move. Rather, as actors, we bring ourselves to a character, we interpret the character based on our lived experiences as much as on the text clues available to us. And further, unconsciously the bodymind of the actor, and the lived experience of this bodymind, impacts and influences the actor, and by extension, the actor-character in performance, too.

As actors, we aim to respond 'in the moment'. To do so, we must trust our impulses and respond intuitively, that is, without consciously thinking through our response first. These intuitive impulses illustrate the bodymind's role in creating a character.

With that in mind, we must argue that a third sister survived the accident, a new sister, one who is both part sister 1 and sister 2, and - despite existing as the composite of both - is neither.

Receiving the Text

Who is the text-character? How can we find them? What clues can we draw on?

The Casting section of this site outlines the way implicit bias can operate through casting, that is through the choice of a particular actor to play a particular character. It is worthwhile for the actor to glance through this section as well, in order to appreciate the significance of gender representation, and the implicit bias pitfalls within their character creation.

In my work as an actor, and acting teacher, I have noticed that actors don't read scripts cold - even from the very first reading, they live the script through the eyes of their actor-character blend. Indeed, not as the character, but already as a hybrid actor-character. That is, they hear the lines in their own voice, and feel their way through the scenes using their own embodied lived experiences to navigate. This can create uniquely personal performances. Where the actor is able to foreground hidden character qualities, creating more nuanced portrayals, this can be an asset. It can also lead to an over-identification with the character, however, prompting actors to dismiss clues which don't align with the impression of the scene or character they have unconsciously imposed on the text. The exercises below will guide actors through a process of character creation that supports them in dismantling initial assumptions, and deliberately building more nuanced characters.

Exercises

Facts & Questions

Explicitly analyse the text for clues about your character. Follow Katie Mitchell's method by making two lists: facts and questions.

Walk the Dialogue

We intuitively default to our own *habitual* speech cadence and rhythms - check yourself: walk the dialogue! This classic exercise might feel like returning to basics, but will push you to embody the speech rhythms that belong to your character.

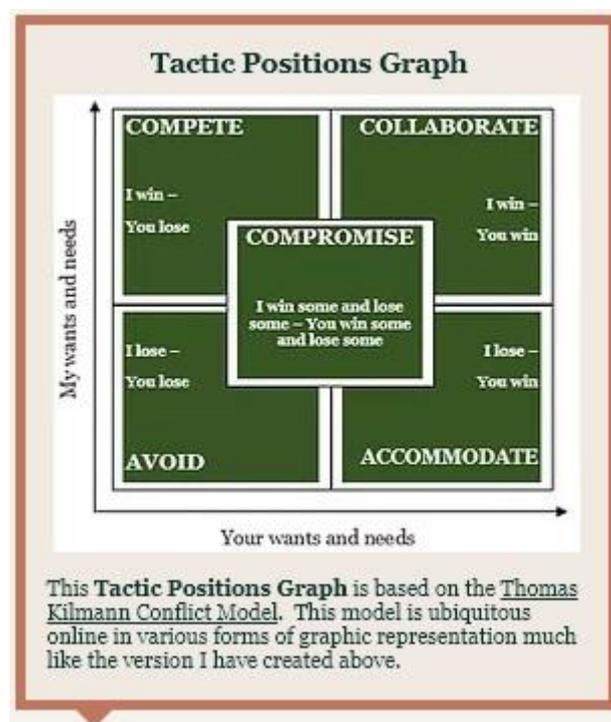
Find their habitual Tactical Position

In general where do they sit on the Tactic Positions graph?

And looking at their dialogue *style* in detail now, when/where do they deviate from this?

Think about how direct they are, and whether they are prone to interrupt or be interrupted by others.

Look, too, at speech rhythms and sentence lengths, what do they tell you?



Competitive Speakers push for space by interrupting or dominating the dialogue. Their dialogue is direct, possibly even blunt. Think Miranda Priestly

in *The Devil Wears Prada*. Characters who hold this tactic position place emphasis and importance on status and hierarchy both verbally and nonverbally.

Avoidant Speakers might contribute very little, mumbling or hiding from a topic, or they might dismiss it out of hand in a direct manner that invites no arguments.

Accommodating Speakers: allow other characters space to contribute. Their dialogue style is indirect, perhaps tentative in their approach. They cede space.

Compromising Speakers will make concessions for other speakers, but they might struggle to make their position suitably clear, or to fully entertain opposing views. This is a win-lose tactical outlook.

Collaborative Speakers will actively participate in the dialogue, they will make clear contributions and openly approach difficult topics, but from a perspective that invites discussion. This is a win-win tactical outlook.

What is their preferred Persuasion Style?

How does your character seek to influence others toward their objective? Look here at the *content* of their dialogue and compare that with the 'Persuasion Styles Table', where do they fall?

Persuasion Styles Table

		
LOGICAL APPEALS	EMOTIONAL APPEALS	COLLABORATIVE APPEALS
<ul style="list-style-type: none"> • Reason • Expertise • Formal Authority 	<ul style="list-style-type: none"> • Sentiment • Shared values • Inspiration 	<ul style="list-style-type: none"> • Trust-building • Mutual benefit • Non-hierarchical

This table was inspired by the graphic representation of the '[Three Ways to Influence](#)' table used by the Centre for Creative Leadership, but incorporates my own research, and Aristotle's '[Three Means of Persuasion](#)'. In this form, it is © Isla Lindsay Hall 2021. Icon copyrights have been purchased.

LOGICAL APPEALS (*Logos*): are task-oriented and use reason to persuade. These speakers will draw on expertise and place emphasis on a hierarchy of validity.

EMOTIONAL APPEALS (*Pathos*): persuade using sentiment, they connect using shared values and inspiration to motivate listeners. Smithy in *Gavin and Stacey* does this in the scene below.

COLLABORATIVE APPEALS (*Ethos*): will focus on shared benefits, they may draw on logic or sentiment to build alliances.

In Rehearsal

You've read the script, done the text work, and even determined your character's preferred tactic position and persuasion style - what now?

In the rehearsal room there is space to play and to make discoveries. Approaching actor training from an embodied perspective, I favour exercises that support the

actor's journey toward the bodymind of their actor-character blend. In practice, this often means rooting the psychological in the physical.

Exercises

Embodying the Blend

Finding the character on your feet must be the first step - so to speak! Returning to the basics, finding the character's posture and walk builds a strong foundation. Avoid imposing a gender expression not your own onto the character blend - especially if that expression echoes a stereotype. Take a look through the Casting section if you're unsure about this.

Creating Psycho-Physically

Following Chekhov's method, challenging yourself to find the character's Psychological Gesture as a tool to inhabit that character can be invaluable. Additionally, I ask for a Tactical Gesture. This builds a link between their tactical position and persuasion style. In the same way a psychological gesture embodies a metaphorical movement that connects the actor with the character's deepest desire, so a Tactical Gesture functions as a movement sequence that resonates with the *How*: how is your character trying to achieve their objective (predominantly)?

Living the Contradictions

An actor's first explicit encounter with 'shadow moves' can feel revelatory. Bringing the 'inners' out, making the unconscious visible, letting the truth bleed through: shadow moves reveal 'truth' through *contradiction*.

A shadow move is a gesture, usually unconscious, which doesn't align with the overall message the verbal and nonverbal clues are suggesting. It is similar to a 'tell' in poker. An example might be a character waiting for an important interview, outwardly they appear confident, but one finger taps their leg, or maybe scratches their forehead. That gesture reveals the underlying nerves present by contradicting the suggested confidence. Often, actors are already using them without realising it - they are unconsciously portraying these ticks as their characters are placed under pressure by the narrative action.

Deliberately choosing a specific shadow move for your character pushes the actor to fuse the psychological and the physical, as well as guiding them toward playing the contradictions.

Building Nuance

Actors young in their craft often fall victim to 'mood-building' or colouring the scene, or character portrayal, in one shade. Even seasoned performers may feel boxed in by slenderly drawn characters that fall into role traps or stereotypes. Writers' blog spots sometimes call these 'archetype characters'. Classic, sadly enduring, examples of these might be: the iron maiden, the femme fatale, or the damsel in distress.

When presented with the Hero / Villain binary, for example, an actor might build nuance into their blend by playing with contradiction: finding the villain in the

hero and the hero in the villain. This dismantles the binary and helps to build more believable characters.

Contradiction can be found by playing counter-tactics or by making counter-intuitive choices. Both of these involve playing *against* the text, and character trope, to a certain extent.

Broaden your Repertoire

Ultimately, a more diverse nonverbal repertoire serves to create more naturalistic and believable characters.

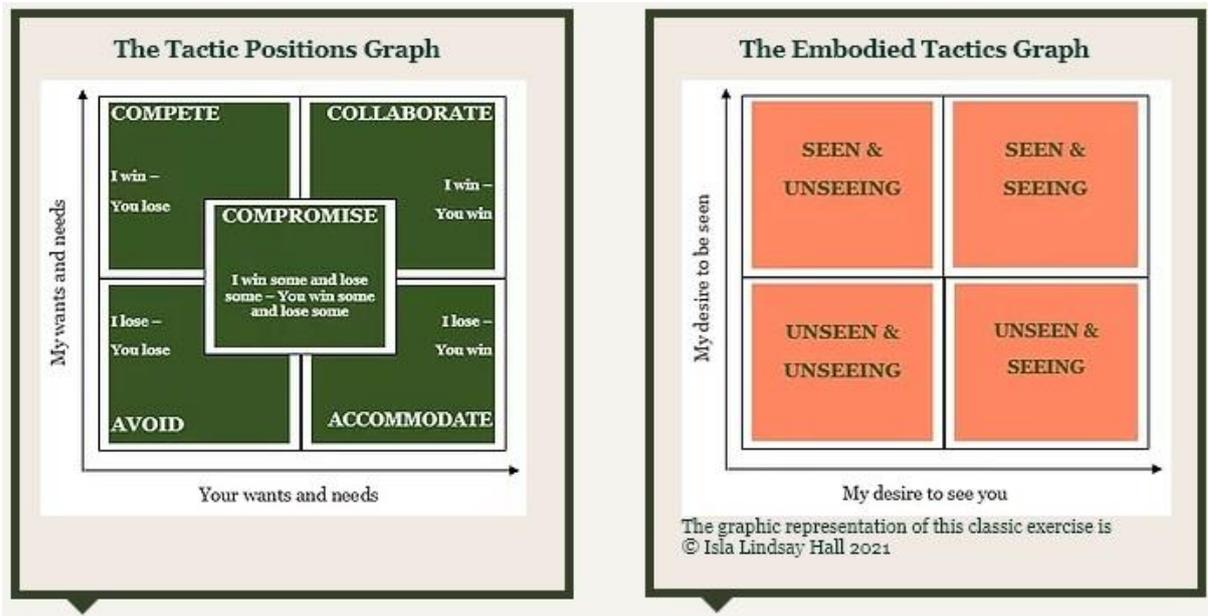
Anything you, as an actor, can do to improve the variety of your nonverbal expressiveness, will enhance your character-building. Exercises which support this development include: observation work, creating characters through meticulous mimicry of real human subjects, or more metaphorical mimicry using animal subjects; and movement work such as Laban's efforts, Lecoq's mask work, or any physical theatre, mime, or dance training which develops your bodymind connection.

Nonverbal Tactics

An Embodied approach to tactic positions prompts the actor to find these through psycho-physical exploration and embodied metaphors. In this case, I use an exercise involving the embodied metaphor of seeing and being seen.

The exercise below was inspired by a warm up exercise I encountered in an acting class some years ago. I have correlated the embodied metaphor of seeing and being seen with the tactic positions and placed them alongside one another on the graph (below). I also extended the exercise beyond a warm up into scene work and through to vocal delivery

as well. This works to support actors in a psycho-physical realisation of the tactic positions, rather than trying to engage them from an intellectual perspective.



Exercise

Begin by moving through the four primary positions below:

Find a nonverbal behaviour such that your character is both Seen by the others & Unseeing of them (Competitive Speakers)

Now aim to be Unseen & Seeing (Accommodating Speakers)

Find a way to be neither seen nor seeing (Avoidant Speakers)

And finally, be both Seen & Seeing (Collaborative Speakers)

Following these prompts, the actor will intuitively alter their nonverbal repertoire accordingly: playing with gait, posture, gaze, and gesture.

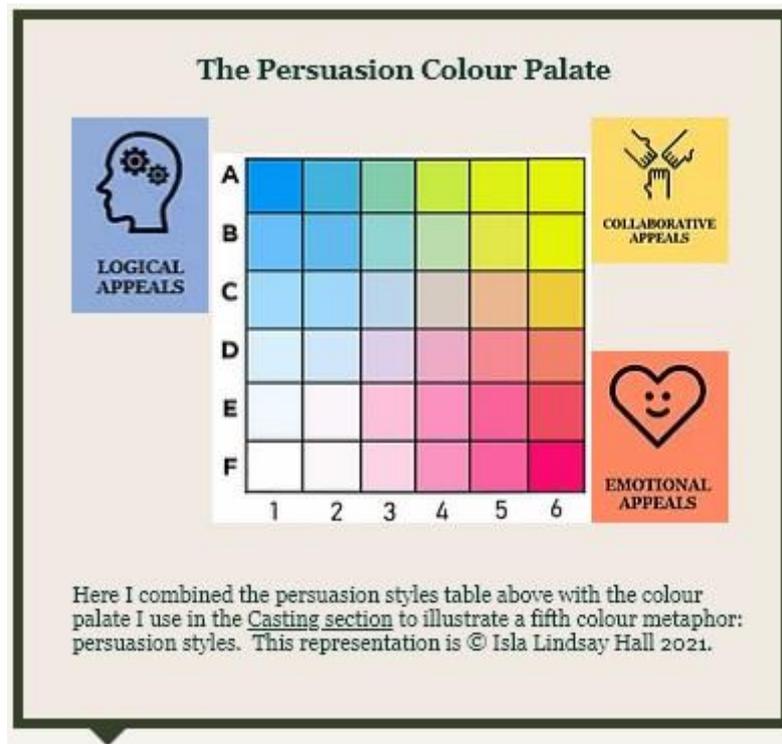
Ask for the vocal delivery to similarly match these, and this will lead them toward a playful exploration of pitch, pace, cadence, clarity, tone, and emphasis.

Finally, use the metaphor to gently nudge an actor in performance: try to be seen a little more here, for example, or to acknowledge the other characters less in this moment.

Nonverbal Persuasion Styles

Persuasion styles and tactics carry gendered associations.

This is made particularly clear when visualised as a colour palate, with A1 and F6 holding the strongest gender stereotyping.



If you imagine the Tactic Positions Graph overlaying the colour palate, you will see how competing lands in A1 and accommodating in F6. The actor can disrupt these associations, and create more layered characters, by painting nonverbally with a diverse range of colours.

While a character's dialogue might involve a logical appeal - this can be delivered using an emotional nonverbal persuasion style, and visa versa. Try it!

Perhaps the most valuable tool is variance. Using the colour palate as a visual metaphor, think of different shades as essential to crafting believable

characters. In life, we rarely paint with one brush. The adaptable actor, with the most colours in their paintbox, is able to craft vividly alive characters.

Surprise yourself, take risks, stay playful.

Example: Smithy (played by James Corden) in *Gavin and Stacey*, is feeling rejected by Gavin in this scene:

<https://www.youtube.com/watch?v=F4P3j8dh2ro>. To 'win' his friend back, Smithy uses an emotional persuasive style, playing with sentiment and connecting to the shared value they place in friendship, to get Gavin to reaffirm Smithy's importance to Gavin.

Smithy's tactical position bounces in this scene from Avoiding, to Competing, through Compromising, returning briefly to Avoiding, before landing finally in Collaborating. These are demonstrated both verbally and nonverbally.

Using the Self

Chekhov believed we should focus on the differences between ourselves and our character, because the similarities take care of themselves. Certainly, for the duration that I play a character, that character will wear my face and move in my body. But more than that, there will be aspects of the character's personality, dialogue, and narrative choices, that are easier for me to connect with than others. If I lean into those similarities, I risk distorting the character portrayal. For example, Olivia Coleman, as an actor, is remarkably emotionally available in her character portrayals. However, the Queen is not an emotionally available character.

In *The Crown's* emotionally heightened moments, Coleman needs to access her natural emotional flow while simultaneously playing the Queen's reserve. Coleman spoke about this challenge (to comic effect) on *The Graham Norton Show*.

Were she to lean into their similar feelings of distress or hurt in that moment, her portrayal would be washed with emotionality uncharacteristic of the Queen.

Were she to focus solely on the difference, stoic reserve, Coleman's Queen's struggle would be lost and only a cold, clinical, response would remain. This, too, would distort the character. Rather, it is the tension between an emotional and stoic response that makes Coleman's Queen believable as a fully realised person rather than an archetype, and infinitely more moving to watch.

For the Director...

A bird's eye view of the production allows you to identify patterns, and to take steps to disrupt any that uphold implicit bias narratives.

Things to look out for:

- Are the actors playing archetypes or is their nonverbal repertoire suitably varied to create nuance?
- Are they inadvertently conflating emotional appeals with avoiding, accommodating or compromising tactics?
- Are they conflating logical appeals with competitive or avoidant tactics?
- Are 'factions' being unwittingly drawn, such that one group offer predominantly competitive and logical performance choices with another focusing on emotional and accommodating choices?
- Are these factions drawn along gender lines?

If you answered yes to any of the above, try to use this toolkit to disrupt those patterns before choices are finalised.

Conscious Spectating

This page is password protected: 77Ex82T1u4

What is Conscious Spectating?

Wherever we encounter our stories, in a darkened theatre, in a hushed library, in a surround-sound cinema, through headphones while jogging, or curled up with a cuppa, they have the power to transport us - and transform us.

As consumers we are increasingly making values-based choices. We look for brands and organisations that reflect the changes we want to see in our world: socially, politically, environmentally. If possible, I avoid tax-dodging coffee shop chains, for example. These choices are constrained by means and opportunity, of course, but values-based consumerism is nonetheless on the rise in the West.

Alongside that movement, stories should no longer be seen as consequence-free entertainment. Rather, we should consider our story consumption as having an impact on us much like diet. No one can deny the delicious high of a sugar-binge (cake is life!), but regular indulgence is reasonably viewed as unhealthy. So, too, should we approach our story choices with conscious consideration. That doesn't mean no more tasty-story-treats though, rather, as my mother says: everything in moderation.

Start with Yourself...

Checking one's own bias is necessarily the first step to genuinely conscious spectating practice.

So, who are you? That is, which identity boxes do you fall into, and which ones have you had no direct experience of?

I identify as a cisgender, heterosexual, Caucasian, woman. Within my identity are aspects which bring a level of privilege to my experience of the world (for example, I have not experienced racial prejudice, nor have I struggled with my sexuality or gender identity).

I am an immigrant to Britain, however, and a woman, both of which are 'othering' spaces to inhabit. Even so, I may still exhibit unconscious bias toward women or immigrants - because belonging to an identity group does not automatically nullify our implicit bias toward that group.

How do we assess our own bias?

We are not consciously aware of our own bias, but sometimes we can feel it.

What stories are you drawn to? Which do you shy away from, and why do you think this is? We lean toward that which is comfortable for us, and away from that which challenges our unconscious beliefs, so the stories you gravitate away from might be very revealing. Or you may just be in the mood for a good cry, a hearty laugh, or a feel-good film, of course.

The Producers

Much like tax-dodging coffee shop chains, not all producing organisations reflect the values you and I may like to see represented.

There are two main avenues for assessing producing organisations: the dynamics within the organisation, and those typical of its reputation.

Neither route is without flaws, and the criteria we each use for assessment will be personal to us. For example, while tax dodging might be a worse fault than gender discrimination to some, for others an organisation's commitment to green policies might be critical.

How do we determine what an organisation's values might be? By analysing their ideological makeup.

Assessing Producing Organisations

Employer Comparison Graph

Employer	Size	Difference in hourly rate		Portion of women in each pay quartile				Who received bonus pay?		Difference in bonus pay	
		Mean	Median	Lower	Lower Middle	Upper Middle	Top	W	M	M	W
ITV	1000 - 4999	5.1%	5.4%	57.9%	56.1%	47.1%	54.4%	89%	93.1%	40.5%	0%
BBC	5000 - 19,999	6.8%	6.8%	54.6%	48.4%	41.2%	39.5%	9.1%	8%	23.1%	0%

Source: Government Gender Pay Gap service. Data reflects latest reporting, 2019 / 2020. Reporting was suspended last year (2020) and is being delayed til Oct 2021 this year due to the global pandemic.

Route One: The organisation's internal dynamics

Most companies in the UK declare the gender dynamics in their organisation. This information is available from the Government's Gender Pay Gap Service. As a member of the public, we can access this data by inputting the registered name of the producing company. You can see an example sample using the most recent data available to compare BBC and ITV above.

This can offer a useful overview, but you do need to know the company's legal name or SIC code.

Alternatively, larger organisations may also publish this information on their websites.

Very occasionally, the gender dynamics of an organisation become news, for example in the case of Harvey Weinstein and The Weinstein Company. In this case, gender power dynamics may impact the reputation of the organisation in question.

Route Two: The organisation's external reputation

If you're looking for a gritty cop-drama a la *Line of Duty*, you know, intuitively, you won't find it on Disney. Although we may not be able to say what the organisation's internal gender dynamics are, we know what kind of programming to expect from organisations like Disney because of their reputation. With its Neuschwanstein-inspired castle and sparkling fireworks display, Disney's opening credits evoke the feel-good magic they cultivate in their productions. In contrast, Joss Whedon's Mutant Enemy Productions evokes a very different quality to Disney's, although no less fantastical.

In addition to their brand design, a production company's previous output is also a useful touchstone for assessing their reputation. For example, when considering gender representation, Disney is unavoidably synonymous with the princess effect, whereas Whedon's production company has a history of creating strong female leads, most notably with Buffy.

However, as I discuss in my blog on Disney in 2020, previous output can be an unreliable filter as producers move to update their branding to align with changing public perspectives.

Ideology & the Producers

Assessing an organisation's internal policies and staff dynamics gives us a sense of the 'character' of that company. Analysing the way they cultivate their brand and how their previous output reflects or contrasts with the brand design, brings the company's current ideological standpoint into clearer focus.

Particularly diligent spectators might similarly investigate other key players in the production's creation, such as the director, writer, or even lead cast.

A little like checking the sugar content on a ready meal, knowing the ingredients that will be shaping our spectating indulgence, helps us make more informed choices. A little classic princess feel-good magic is harmless, but it is best balanced with a healthy fistful of strong-woman action: Buffy with a side of Cinderella.

The Marketing

Just like craving comfort food after a long day, our spectating choices are influenced by our mood, environment, fellow viewers, and so on. However, they are also guided by marketing. You're probably thinking, Netflix knowing your preference for Hugh Jackman is no bad thing, so what if all the recommendations involve muscle-clad action men? Remember that delicious sugar-binge high - and what about the crash that followed? That's why.

Trailers are an awful lot like food advertising - they play on our appetites. Some marketing plays on our appetite for comfort, others for action, for escapism, or for contemplation. None of these things are inherently 'bad', but identifying the ideological discourses permeating the marketing, like checking the fat content in

our Sunday morning fry up, helps us to make more informed choices, such as limiting future fry ups to Sundays alone!

Identifying the Ideal Spectator

Production marketing necessarily condenses the whole into bite-size parcels which best draw potential audiences. To do so, they must identify, and pitch their parcel choices toward, the intended spectator for the production. The benefits of targeted marketing mean producers reach the audiences most likely to choose their production, and therefore viewer numbers (and profits) increase. But why should *we* try to identify *their* target market?

If you're committed to being vegetarian for animal cruelty reasons, it is vital you check the food you order is animal product free *before* eating it.

To become conscious, values-based, spectators, we need to be able to determine whether a production upholds the values we wish to support *prior* to giving them our money.

Step One: Your Values

Knowing what values you want to see embodied in the stories you consume, must come first. This project is concerned with gender, in particular with the representation of gender. However in the blog which follows I expand that focus to incorporate an intersectional focus, and I hope you will embrace this value-stance as well.

Reviews & Blogs are Marketing too

Although not controlled by the production companies, reviews constitute a form of marketing, too.

Reviewers have their own socio-political stance and bring their implicit bias to their processing of a production. They are also governed by the agenda of the institution they work for (if applicable). For example, they may be more likely to hold and to promote conservative views of the world which will impact their interpretation of a production if reviewing for *The Daily Mail* or *Fox News*.

Before reading a review, as much as possible try to answer these questions:

- What is the agenda of the news outlet producing this review? Are their values likely to chime with your own?
- Can you interrogate their position by reappraising it *against the grain*?
- For example, in a liberal review, you might ask if this reviewer is simply reversing traditional binary oppositions (for example continuing to uphold gender binaries in their reflection of a feminist piece)?
- Or in a 'neutral' article, ask whether it ignores or silences socio-political barriers, or inadvertently distinguishes identity through a stereotyped view of gender / class / race / age (etc) in its interpretation of a production.
- Ask whether power dynamics are being implicitly upheld or explicitly critiqued, and why that might be.

Step Two: Discerning the Ideology

In essence: how is power represented in this story?

Who has the power, and how is this represented in relation to their gender (or race, age, class, and so on)?

Whose story are we following, and whose stories remain in the background? Does this impact the gender-power dynamics?

Are binaries presented uncritically, without nuance, subversion, or deconstruction?

In the performance of character - are stereotypes being upheld or are traditional social roles being undermined?

Take a look at the trailer for Prime's series *The Boys*:

<https://www.youtube.com/watch?v=tcrNsIaQkb4>

Step Three: The Ideal Spectator

This is a superhero story with a difference. It is pitched to appeal to viewers who enjoy the action and glory of a classic superhero film, but at the same time it subverts the comfortable hero narrative. In the narrative, power does appear to be associated with dominance and traditional masculinity - but our protagonist is neither dominant nor traditionally masculine-typed: he has no power, and is not a 'hero'. Rather, the heroes here, along with their dominance-based masculinity, are in fact the *villains* in this story. The Hero-Villain binary is being forcefully undermined, and social roles with regard to masculinity are being deconstructed. As an intersectional feminist, I'm not thrilled by the representation of women and people of colour, though.

I therefore propose, the ideal spectator, that is the ideological lens for the production, is: cisgender, heterosexual, Caucasian, and male. However, I'm delighted by the unavoidably critical gaze imposed on this viewer with regard to this heteronormativity. As such, *The Boys* appears to be embodying, ideologically, a *critical* male gaze.

This is not the same as suggesting that *The Boys* is designed to appeal only to white, heterosexual, men. Identifying the Ideal Spectator is an exercise in establishing the ideological standpoint of the production. This is the lens through which the viewers (of any gender, race, or sexual preference) are invited to experience the action of the story.

The effect of seeing these classic superheroes in the role of villain is surprisingly destabilising to me. I suspect this reflects my own implicit bias (and desire for)

simplistic good vs evil binaries. It also strikes me as important storytelling in light of the appalling police brutality in USA.

Should our heroes ever be above the law?

Showtime: Conscious Spectating in Action

You've taken a hard look at the label and decided the ingredients are to your liking: now for consumption!

Bearing in mind even the best ingredients sometimes create disappointing results, just as exhilarating results might come from surprising ingredients, what did you think? And how did you form your opinion?

I went to the Tate Modern some years ago now with an artist friend of mine. As we wandered through the halls absorbing some of the most acclaimed art in recent history, I felt a little unsure of how to react, what comments should I offer? I have never studied art nor have I been inspired to pick up a paint brush. My art form of choice was always very much alive.

I listened to her thoughts, and eventually, voiced my discomfort: I'm not sure I understand art well enough to judge it, I confessed.

My professional MFA artist friend replied: Me neither, I just know how it makes me feel.

A Guide to Conscious Spectating

Our experiences as spectators are subjective. They are influenced by our own bias and lived experiences, as well as by factors related to the moment of consumption: Who is with you? Are you comfortable or

irritable? Hungry? Tired? Are you wishing you hadn't let your partner pick the film?

This guide can help us untangle our impressions and begin to understand how our biases are being fed.

- What are your initial impressions of the production as a whole?
- What gives you this impression?
- Can you identify any stereotyping, or societal narratives which underpin the storytelling or are presented as understood in the narrative? (For example, feminine-typed 'stay-at-home' mums baking cakes and parenting with ease?)
- Are there simplistic binaries going unquestioned?
- How is power represented in relation to identity vectors (age, race, gender, etc)? What is the protagonist's relationship to power?
- Are there alternative narratives situated alongside the dominant one which serve to question or introduce complexity to the main narrative force?
- Finally, whose stories are silenced by the narrative? To what effect?

Trust Your Gut?

Feelings, intuitive reactions to stories, are often a useful guide to both our bias and our lived experience. Taking a step back to question why we feel the way we do is a useful tool to tease out our own bias and identify how or why we are being triggered.

If in doubt, why not ask a friend?

Additional Gender Provocations

- Does this production pass the Bechdel Test?
- Looking at the female characters, does the rule of reversibility apply? Would their character be depicted in this way if played by a man? (Think costume, how other characters behave around them, their dialogue)
- Is the female character's power masculinised or sexualised, or both? That is, is she depicted holding power when exhibiting dominating behaviours, or sexual behaviours?

Issues-based Provocations

Awareness raising is vital, but not sufficient to instigate change. Audiences need to leave with tangible strategies to enact if transformation is the objective. So, when engaging with issues-based storytelling, as conscious consumers we additionally need to ask a prickly question:

Do I know how to effect change? Awareness is not intervention. Extraordinary issue-based dramas can bring attention to vital areas for change in our society, but without offering strategies to enact, audiences leave impotent. To harness storytelling power we need to model the transformation we want to see in society. We need to ask more of conscious storytelling practice: How has intervention been modeled in the story?

Netflix's *Unbelievable* is an example of storytelling that models transformation strategies.

Citizen Critics: A call for contemplation

In our hash-tag culture, 140 character critiques are common and space is rarely granted for nuanced reflection. As such, citizen critics often (rightly) have a reputation for snap judgments.

I hope this site has demonstrated why we should always be wary of these, in ourselves and in others.

We should be cautious of the freedom from responsibility and fairness citizen critics enjoy, where contradictory opinions can be ignored because the observations are our own and no filter need be applied.

Rather, I hope you will resist the pull of click-bait pronouncements, in favour of the space for reflection blogging allows.

The time of the "dead white men' in the critics' seats" is certainly closing. We need to hear from a diversity of voices that belong, in particular, to previously silenced groups. Consider this a call to arms - or at least to active typing. Citizen critics, now is your time to shine, please light our way toward a future of increasingly enlightened and inclusive storytelling.

Conscious Consumerism

Conscious Critical Intersectional Consumerism as Activism

Inspired by my research and Jill Dolan's *Feminist Spectator as Critic* blog, I rallied some friends and together we launched the *Intersectional Critic as Activist* blogspot.

I wanted to put my research into practice as a consumer, and crucially, to extend it into an intersectional space.

The blogs that follow demonstrate the wider application of my methodology. Here I broaden the scope of the approach to incorporate an intersectional perspective, while retaining the focus on exposing implicit bias within the creative production choices.

Transcending Tropes: The Seductive Power of Heroines

**This review contains spoilers for Wonder Woman (2017) and Wonder Woman: 1984 (2020).*

I admit it – I was seduced by Patty Jenkins’ *Wonder Woman*.

I saw the film in the autumn of 2017. That January, I had joined the sea of pink pussyhats in London for the peaceful global women’s marches against the unapologetically sexist harasser-of-women occupying the oval office. That same autumn I had started my PhD looking at representing female leadership in the entertainment industry, and had shared my #MeToo story on social media, joining the global wave of female solidarity – and *rage*.

Let’s be honest, we were ready for a *fight* – and Wonder Woman gave us the icon we didn’t know we needed. Through Gal Gadot’s Goddess, we were able to channel our collective fury and achieve a kind of catharsis for our impotence.

This Facebook review by my friend, Jenni Lea-Jones, posted in June of 2017, captures the thrill many women experienced and highlights the subtle ways this film was subversive for a Hollywood superhero blockbuster.

I would like to express my complete disgust and outrage at the new Wonder Woman film. This is EXACTLY why women should not be allowed to direct movies.

1. Women over 40(!) fighting. FIGHTING! Older women can't do.... well anything. Older women should stick to giving advice in pivotal moments of plot and making cups of tea.
2. Women wearing solid good-for-fighting armour. No side boob, no tiny virtually crotchless lycra, not a hint of bum cheek, hardly practical now is it? Laughable.
3. At one point, when landing from a jump, I saw a distinct WOBBLE in Diana's thigh! A WOBBLE! It's as if women's legs weren't made from solid steel! I mean... I can't even....
4. The fight scenes were just fight scenes. Not sexy at all. Are we really trying to make teenage boys believe that women shouldn't be overtly sexy at all moments? That they have other merits? What good will that do our society?
5. Sikhs shown as members of the army! Ha! It's a bloody good thing that this is a fantasy film... or people might start to believe that the nazis weren't single handedly defeated by American white men! Ha! Hahaha! Hahahahahahaha!
6. The only hint of nudity was that of a man. Who wants to see that? I mean, really? Disgusting.
7. A female chemist! Pfffffffff.... Keep dreaming Patty Jenkins....

I hope this farce proves once and for all that women ought to stick to what they know best. Tampons.

- Review by Jenni Lea-Jones, reproduced here with the permission of the author.

In this review Jenni articulates the energy of the time, the fervent desire to celebrate and empower women in the face of increasingly visible sexism in society. Although upholding simplistic good vs evil binaries, in essence, the appeal of a superhero film is about seeing justice done. We long for someone to sweep in and clean up our cities and towns, making our world a safer, kinder place. Superhero films speak to our collective ideal of justice, and often tackle tricky issues like the arms industry (*Iron Man*, 2008). Arguably, *Wonder Woman* tackled sexism, but was it really the feminist ideal many of us experienced it as? The short answer is no, it wasn't.

Although explicitly an embodiment of the suffrage movement in America, *Wonder Woman's* conception was somewhat less than perfectly feminist, her male creator's

bondage fetishes playing a strong role in her creation, according to Jill Lepore. Today, the internal dynamics and external reputation of the DC-verse are inherently male-dominated. Wonder Woman is the only woman in the Justice League line-up, and in 2017, was the first female-led superhero film for more than a decade, with Patty Jenkins famously the first woman to helm a superhero blockbuster. Ever. Progress, yes, but immediately tokenism and exceptionalism appear to drive the film. By being given ‘permission’ to enter this male-centric space, Jenkins and Gadot are unavoidably positioned as exceptional, special, ‘not like other women’. Exceptionalism allows the ideological makeup of the organisation to remain male-dominated. The marketing begins to unpick this, however, by actively appealing to women. *White* women especially.

People of colour are notable for their relative absence in these ‘feminist’ films. Granted, as Jenni points out, *Wonder Woman* does acknowledge Sikh soldiers fighting in WWI. Saïd Taghmaoui, who is of Moroccan descent, also plays Sameer, a key ally for Diana in the first film. For Black women, ‘Wonder Woman is bittersweet’, however. Black female representation is minimal, appearing only on the periphery and within the ‘caretaker’ role – which Cameron Glover notes is perilously close to the ‘Mammy’ trope. In *Wonder Woman 1984* (WW1984), Latinx Pedro Pascal plays Maxwell Lord, a previously white character, given a new ‘immigrant’ storyline. As Yolanda Machado points out, “creating a backstory that amounts to ‘Because this country mistreated me, I will make everyone pay,’ just creates more ill-conceived notions about Latinos who all too often are only cast as traumatized immigrants, gang members, maids and criminals”. *Wonder Woman* is certainly not intersectional, but is it even (white) feminist?

The Warner Bros trailer depicts strong, powerful women in leadership roles. Thrilling! The protagonist (of a superhero film) is a *woman*, and many viewers will have been

aware that Gadot was five months pregnant during re-shoots: truly *bad-ass!* But watch to the end of the trailer and we encounter another hiccup. Outside of the realm of Amazonian power, we've met just two other female characters, neither match Hollywood's beauty standards. You might be tempted to celebrate this – but don't get ahead of yourself. Etta Candy, played by Lucy Davis, appears to represent the suffragist movement. Suffragists campaigned peacefully for women's rights while suffragettes were the more active, and militant group, who tend to get the most attention. The 'bookish', less 'flashy', suffragists are parodied in the scene that closes this trailer, although Etta hints that she may be inspired to 'fisticuffs' if necessary. Perhaps a nod to Wonder Woman's creation, however, the violence of the suffragettes arguably set the women's liberation movement *back*. Today, our protests aim to be peaceful – in other words, the suffragists' actions are the ones we model, and indeed the ones we followed in the 2017 Women's Marches. We know **violence isn't the answer**, but that doesn't play well in a superhero film.

The only other woman is the disabled and disfigured Dr Poison, played by the conventionally attractive and able-bodied Elena Anaya (hmmmm...). Good vs Evil binaries are then delineated along beauty and able-bodied lines. Troubling indeed. Additionally, these strong women are all positioned as drawing their power from *men* – yes, even Diana! Etta provides administrative support to Steve Trevor (Chris Pine) and of course, fashion advice to Diana (cue an eye roll). Dr Poison appears to harbour feelings for her 'master' Erich Ludendorff (Danny Huston); she works to empower him and further *his* cause. In *WW1984*, Kristen Wiig's Barbara Minerva wishes to be like Diana, so her power is drawn directly from Diana's (through a magic wishing stone). However, the narrative action positions her as body guard and side-kick to Pedro Pascal's Maxwell Lord. This subordinates her power to his, and since (spoiler) he *is* the

wishing stone, really her power is only possible through him. Disappointing, Team Wonder Woman.

Even the beloved goddess Diana draws her power from men. Initially from Zeus who gave her the spark of life and her power as a god, and then through Steve, since Diana is only able to fully embrace her power when she realises her love for Steve (as she loses him). It's a beautiful moment in the film. I cried. But on reflection – problematic. In *WW1984* (another spoiler) Diana finally learns to fly – again, thanks to Steve. Very disappointing. Male superheroes don't need to draw their power from the love of a woman, or from another man, they own it outright. Furthermore, their power isn't linked to their objectification by women, either.

The Seductress trope is as rife in Hollywood as the male gaze. Tracing the roots of the 'femme fatale' for *The Week*, Scott Meslow asks: "Is it sexist to portray a woman as a manipulative, calculating succubus? [Or] Is it empowering to portray a woman who is comfortable with her own sexuality, and willing to use it in pursuit of her own ends?" Scott, it's sexist. Ever heard of a 'homme fatal'? No? That's your first clue.

If a woman is having to use her 'sexuality' to win her goals – then the real power lies with the heterosexual men she needs to manipulate. Sexual allure is only a 'tool' in your 'arsenal' if you need to attract a heterosexual man to further your objective. And that storyline is *heterosexist*. Exploring your sexuality with a willing (enthusiastic!) partner is empowering – having to use it to manipulate someone, is not. Thankfully, Diana doesn't fall into that obviously sexist (yes, Scott, *obviously sexist*) trope – but she is subjected throughout to the male gaze. Consider, for a moment, how the 'rule of reversibility' might apply to our protagonist in *Wonder Woman*.

The 'male gaze' in film theory, articulated by Laura Mulvey in 1975, might better be described as the 'hetero-masculine-typed' or even 'heterosexist gaze' today. This theory

exposes the role of the camera and script in positioning women as sexual objects for the male viewer's 'scopophilia' (sexual pleasure drawn from looking). It is so commonplace today that we, women, have internalised it. Audience members don't need to be attracted to women to know that an onscreen woman is sexually desirable, the camera, dialogue, and narrative action tell us as much. In addition to narrowing the criteria for desirability to Hollywood beauty standards, apply the 'rule of reversibility' and you'll immediately see the double-standard at play. Would this character be received by other characters and framed in this way if played by a man? Tragically, Wonder Woman fails this test.

Although the female gaze is certainly present in the Themyscira hot-pools scene between Steve and Diana where we catch (a little more than) a glimpse of Chris Pine's beautiful form, Diana must contend with the male gaze throughout. Many have argued that Wonder Woman was created to break the staid feminist mould: to be both feminist icon *and* sex symbol. This argument has been stale for decades, however. Heads up – objectification is not empowering, sexually or otherwise. In fact, it is *disempowering*. You see, Diana could have been portrayed as a powerful, and sexually liberated, woman *without* being objectified – that's how we film male superheroes as standard.

Although Gadot's costume did look more like real armour and cover marginally more of her than previous incarnations, can you imagine a male superhero bare-legged below his bum cheeks? What about another character making a pun about a male superhero going 'undercover' – playing on how scantily clad he is? A male superhero supported by a group of women who constantly ogle him, anyone? When a male superhero walks into a room, do people notice his power first, or his sexual allure? When Superman says he's from Krypton, do the female characters objectifying him immediately ask, 'how do we get there?' None of the above, because male superheroes aren't constantly framed in

relation to their attractiveness to the ‘opposite’ sex. Although rare, some heroines have freed themselves from that chain.

When *Battlestar Galactica* was remade, a key player was gender-swapped and the gender-play eroded stereotypes and offered a more layered character than the original. Katee Sackhoff was cast to play Kara Thrace, aka Starbuck, in the 2004 remake of the 1978 series. Both Starbucks are fighter pilots with attitude problems, but where Dirk Benedict’s 1978 Starbuck offered a familiar womaniser and gambler trope, Sackhoff’s built nuance in contradiction. Importantly, she debunked the tomboy trope. Usually when gender expression transgressions are portrayed on screen, they fall into the tomboy trope: insufficiently feminine-typed woman must re-conform to her gender expression prescriptions to ‘win’ her love interest (by wearing a tight fitting red dress and too much makeup). Sackhoff’s Starbuck had no need for nonsense tropes. Despite being told to ‘bathe more frequently’, her power and appeal was in her lack of interest in conforming to gender tropes, and her extraordinary ability as a pilot. Sackhoff’s Starbuck was unquestionably a cisgender woman, but she did not express her gender in feminine-typed ways at all. Even so, she never lacked admirers, both on-screen and off – her gender transgression was incidental to her character’s narrative and did not undermine her or discredit her. In fact, it allowed her to erode stereotypes: both in the dismantling of the tomboy trope, and in her casting itself which erased the tired ‘misogynist rogue pilot’ trope. Had the gender-swapping involved a re-imagining of Starbuck as feminine-typed, this would have removed the contradiction which supported her layered portrayal, and would have been indicative of bias entering the creative process. Instead, Starbuck passes the ‘rule of reversibility’ test with flying colours!

There is one exception to the ‘rule of reversibility’, what I term the ‘masculine-typed power gaze’. The growing interest in superhero films, including ‘superheroines’, and their action-quota, has led to audiences seeing increasing levels of physical violence and aggression from both female and male protagonists. The inherent problem of the ‘masculine-typed power gaze’ is that it defines power in dominating ways. We are directed to see violence met with violence, and must always hope our hero is the physically stronger of the contenders. Positioning leadership and justice in these terms is troubling, and particularly damaging to women leaders.

When women dominate verbally they are judged more harshly than men. Women are also much less likely to be able to dominate nonverbally. I don’t mean through violence, but simply in behavioural ways: taking up space, looking ‘down’ on others, being louder, and more imposing. When we style leadership through domination, we weaken women’s position and relegate us to the ‘damsel in distress’ trope. We cheer when this trope is subverted, because it is thrilling to imagine we could experience the world completely free of the pervasive fear of assault (*WW1984* plays on this desire to build sympathy for Wiig’s Cheetah). Unfortunately, this is not our reality.

There are ways in which the superhero genre tries to mitigate defaulting to dominance, but usually this falls into the trap of undermining interpersonal leadership techniques (such as negotiation) as these are seen to fail meaning force is ultimately required to overcome the villain. This positions these styles in a hierarchy of effectiveness which, ironically, is the opposite of that found by research. All members of our society are impacted when we approach problem-solving through dominance and competition – not only women. The stereotype of the dominant masculine-typed persona does not apply to most men. In fact, less than a third identify this way, and the ‘Men Don’t’ approach to masculinity has been shown to impact men’s mental and physical health. Rather,

looking toward an inclusive future, as artists we must both raise awareness, and offer spectators (non-dominant based) steps to take to action social change. *WW1984* attempts to offer this, but *Unbelievable* provides the gold standard here.

Unbelievable (Netflix, 2019) offers clear strategies to support its transformational vision for justice. By comparing two investigation styles when dealing with sexual assault, viewers are given clear examples of how best to conduct sexual assault investigations, as well as how not to. Writing for *The Guardian*, Adrian Horton even likened the inclusive strategies demonstrated by the detectives in episode two of the series as suitable for use as “a high-budget training video for sexual assault investigators”.

Unbelievable offers spectators a compelling story, with strong female leads, which raises awareness of an issue *and* offers actionable steps to instigate meaningful change in this area. We shouldn't need to watch a gritty crime drama to find this, however.

WW1984 does elevate negotiation, social responsibility, and love above violence and dominance. In the final moments of the film (spoiler) Diana must convince Maxwell Lord, and everyone who has wished on the stone, to renounce their wish in favour of the people they love and society at large. It should have been a beautiful, uplifting moment. Humanity before greed, social responsibility above egoism. Perhaps if I lived in New Zealand, it would have been.

My experience watching *WW1984* was markedly different to that of *Wonder Woman*.

Almost a year into a global pandemic where initial sentiments of solidarity had begun to fray; covid-strain, zoom-fatigue, and isolation-exhaustion had bred mistrust and blame-placing. 2020 was markedly dissimilar to 2017, and surely every year in living memory. The winter of 2020/2021 was a particularly bleak period. Locked down for the third time, separated from loved-ones over Christmas, and anxious for a real but still-distant

vaccine, as a rare treat, I snuggled down with my partner to rent *WW1984* (cinemas being closed).

Just as the mood of 2017 welcomed and celebrated *Wonder Woman*, so the bitterness and strain of 2020/2021 eroded *WW1984*. The playful, upbeat 80s nostalgia felt a little flat, as did the character of Maxwell Lord (aka 80s Trump). Greed, ambition, and narcissism felt both hollow and far too familiar as villains. It is painful to admit that in a superhero film, where our protagonist is an ancient goddess, I couldn't quite suspend my disbelief sufficiently to concede that humanity *might just* put self aside for the greater good. Had it landed during the social cohesion of lockdown #1, before Barnard Castle, PPE cronyism, anti-maskers, Brexit, and a momentous hundred thousand deaths and rising, perhaps then I could have believed. Or maybe Peter Debruge is right, the end flopped because it dropped us out of escapism and back into our cold reality. Right now we need socially conscious leadership and collective action more than ever, and it feels pitifully slim on the ground.

Nonetheless, *WW1984* deserves some credit for attempting to shirk dominance for compassion in those final moments. Ill-executed and clunky as it was, there is a revolutionary texture to the villain being redeemed rather than defeated. An action-packed indulgence can be thrilling and invigorating, but it is empathy that builds common ground, supports perspective-taking, and reaches across divisions.

I hope *Wonder Woman 3*, when it arrives, embraces intersectional values, rejects the male gaze, and empowers viewers with active strategies for compassionate leadership.

That would be a superhero film worth seeing!

Theatre's Online (R)evolution

On April 2nd 2020, the National Theatre streamed “one of the most joyously laugh-out-loud shows of the last decade”, *One Man Two Guvvorns*, free to everyone through YouTube. It launched the National Theatre’s ‘At Home’ season of plays, entertaining the nation, and the world, during the first global wave of the pandemic. Amidst that anxious, confusing, and lonely period, theatre stepped up, and brought a splash of magic, and collective experience, back to our isolation.

Theatre nourished our bruised souls, and we flocked to it in extraordinary numbers. By the end of NT’s ‘At Home’ season, their productions had tallied fifteen *million* views. Had we attended in person, the Olivier’s 1150 seats would have been filled every night for 35 years. There is clearly a tremendous demand for theatre, and the online medium made it available and accessible to a huge audience overnight. The potential for an online theatrical revolution was explosive – but did it materialise?

Evaluating the medium as an Intersectional Critic, and a Conscious Spectator, the results were decidedly mixed. While some theatres evolved, others chose to bring their elitism with them into this new space.

Traditionally, theatre audiences are filtered by means. Those who are in a position to afford the best seats are able to access them; our resources dictate the quality of our experience. The online medium held such promise for equality in this regard, it was thrilling to contemplate. Surely here, where we would unquestionably all have the same view of the productions, ticket prices would equalise?

Ah, such naiveté.

Dynamic pricing is best known in the holiday industry: beach houses are much cheaper to rent in winter than in summer, flights leap up in price over school holidays. Theatres are increasingly adopting dynamic pricing, too. Even the National Theatre, who receive

an annual Arts Council grant of close to £17 million, pre-pandemic had begun increasing their prices when demand for tickets built. While I have made reluctant peace with pricey summer beach bungalows, sitting in a theatre where last week the same ticket (or indeed an even better seat) would have cost half as much seems like a perverse kind of punishment.

Consider, theatres already offer paid members prior access to cheaper tickets.

Effectively, if you cannot afford membership, you'll inevitably pay more per ticket as standard. If you are outside the theatre community and only learn of a new play that captures your interest late in the run, you may have to pay considerably more for a ticket than someone who booked in advance *for the same exact seat*. At which point, that ticket may now be prohibitively expensive. This culture of in-group privilege is deeply problematic. If theatres truly wish to cultivate new audiences, dynamic pricing must be abandoned. And here – in this online revolution – was the golden opportunity. Or so I thought.

The Old Vic, admittedly one of the most elite theatres in the UK, made a very different choice to the National Theatre. They decided to run live productions in their theatre which they live streamed through the (now ubiquitous) Zoom. In addition to charging for the ticket (which I fully support) - the Old Vic decided to impose dynamic pricing on their tickets. Now members had advance access to the cheapest tickets which offered *an identical experience* to the more expensive ones offered days later to the public.

Indeed, they *limited* their cheaper tickets by number in order to impose dynamic pricing, so tickets became increasingly expensive as these more economical tickets *sold out* – a literal impossibility online.

I must pause here to emphasise that I fully support paying for online theatre. As magnanimous as the NT's At Home season was, their hope was placed on donations

which didn't materialise in anything like what might be considered 'fair'. Creatives involved in those productions deserved better from us. Perhaps in defence of the public, it must also be acknowledged that this was a period of extreme economic uncertainty, in addition to the palpable fear of an unknown contagion. Unfortunately, the NT discovered what Fringe performers have long known – the public massively undervalue the creative industry.

The National Theatre ultimately shifted gear and moved their productions to an online subscription service, which could also be pay-per-view. Rental prices range from £5.99 - £7.99 per production, an immensely fair fee in my opinion. I sincerely hope this online evolution brings theatre to new audiences - and new audiences to the theatre.

The digitisation of theatre, whether recorded or live streamed has brought about innovation, and, in some areas, greater inclusivity as well. Considerably cheaper to produce than live theatre, this medium has provided a platform for artists who might otherwise not have their work developed. Exciting, provocative, productions from the last year have included: *The Protest* (Bush Theatre), audio play 846 (Stratford East), and *Shifting Tides* (Almeida).

Another thrilling development in online theatre was the explosive move to inclusive, multi-national productions with *The Show Must Go Online*. In this particular revolution - 'fringe' theatre set an extraordinarily high bar that mainstream theatre falls pitifully short of.

Director / Creator Rob Myles started this theatrical revolution in a uniquely twenty-first century way - he tweeted.



It's fair to say, people were interested!

Rob's creation, *The Show Must Go Online*, became a global movement "committed to making Shakespeare for everyone, for free, forever".

To ensure Shakespeare really was for *everyone*, Rob enlisted a couple of friends (including a data scientist) to support him in devising inclusive hiring practices, "because there are ways that you can so easily exclude people without even realizing that you're doing it just from how you design forms". HELL YES!

Their all-female and non-binary production of *Macbeth*, and their all global majority production of *Antony and Cleopatra* stand out as examples of diversity in action, but throughout all of the productions inclusivity is placed at the centre of their working ethos. If only more theatres and casting teams were acting similarly.

Live streamed through Zoom in real time, these productions are extraordinarily innovative. From make-shit props to overlapping dialogue (cunningly circumventing Zoom's lag), they feel viscerally urgent and *of our time*. Professional actors perform alongside novices, each from their own lockdown location. Across time zones and even continents, each play's cast work together to bring these texts to life *online*.

A thrilling experiment, but I do have one gripe - 'free' theatre is only free to the audience. It costs the creatives to give of their time and talent. Although donations were taken, and actors could opt-in to a 'hardship fund' to receive a share of those donations, ultimately this undervalues creatives. Anyone know a plumber willing to work for donations? If so, please do send them my way, I would be **delighted** to offer them the *opportunity* to do some work for me.

Inclusivity isn't only about diversifying, it is about **valuing** diversity, skill, talent, and creativity. It is time we stood united as an industry to eradicate 'working for free'.

Working costs - it is not free to workers.

Fifteen *million* people watched the National's free theatre through YouTube. How much did they 'earn' in donations? A paltry £350 000. Barely 43p per stream.

It is time to demand the public acknowledge the value creative industries contribute to our lives. Can we really imagine lockdown without them?

Leading Ladies & the 'Double Bind' Effect

Much of our storytelling practice is implicated in Catalyst's 'Double Bind' Effect.

Arguably, it's *perpetuating* this dilemma for women. The Double-bind articulates the role of stereotyping in holding women back from leadership roles: 'when women take charge, they are viewed as competent leaders – but disliked; when women take care they are liked – but viewed as less competent leaders' (Catalyst). This is the 'Women take Care' role-trap. Ubiquitous in our storytelling, from casting decisions to acting choices, our creativity is being stifled by this pernicious stereotype.

When *Salt* was re-cast with Angelina Jolie, the role was re-conceived. Where the Tom Cruise incarnation was on a mission to protect his wife and children, the creative team felt motherhood would soften Jolie's character too much, so "made her a childless

vigilante”. ‘Women take care’ and this weakens us. Worse, this baseless stereotype is being used uncritically to determine the quality of our representation. Performance choices can be used to undermine this automatic association, however.

The role of wildling leader Karsi in *Game of Thrones* was originally a father. He must send his children away to safety moments before facing a savage death. When confronted by child wights, Karsi sees them as children, freezes and is quickly killed by them. The director of this episode of HBO’s *Game of Thrones*, Miguel Sapochnik, re-imagined Karsi as a mother to make the scene more affecting (according to Robinson and Minton). ‘Women take Care’ at our peril. Karsi, played by Birgitte Hjort Sørensen, uses predominantly masculine-typed nonverbal behaviours (competitive, and goal-oriented), but is still ultimately overcome by her ‘caring’ response to the child-wights, which her casting positions as ‘particularly a female problem’. Therefore although her nonverbal behaviour goes some way to mitigating the ‘Women take Care’ role-trap, her casting ultimately undoes this when it interacts with the narrative. Had Conscious Creativity been employed in this casting process, when a possible gender-swapped casting was floated for the character of Karsi by the director, this tool would quickly have revealed the operation of bias influencing the re-gendering.

Although Karsi has masculine-typed personality traits, thus appearing to be an excellent candidate for gender-swapped casting – the death scene is pivotal to our understanding of this character. It reveals that caring for children in particular is an essential aspect of Karsi’s character. Similarly, the director’s focus on this scene would have driven the casting profile into a feminine-typed personality. Having then identified Karsi this way, Conscious Creativity would automatically flag the conflation of gender personality (caring) with gender identity (female) as a pitfall to be avoided. Instead, we may then have seen a strongly masculine-typed Viking-type character who is brought down by his

care of, and love for, children. This would have undermined a stereotype rather than falling into reinforcing one. That said, the gender representation in the *Game of Thrones* cast was abysmal, and Sørensen's Karsi was one of a pitifully small selection of female characters not actively objectified by the 'male gaze' of the direction, which makes criticising it unsettling to me. This illustrates the urgent need to improve female leadership representation in the entertainment industry.

Call the Midwife unavoidably embodies the 'Women take Care' stereotype, but the ensemble nature of the cast allows them to dismantle it, as well. This BBC series has been running since 2012 and follows the daily dramas of a group of midwives, some of them nuns, in the post-war East End of London. The ensemble nature of the cast allows the writers to explore the very different styles of midwifery (and care-taking) these women utilise. Sister Evangelina, played by the incomparable Pam Ferris, does a particularly wonderful job of undermining the 'motherly' association we have with midwifery. Her Sister Evangelina is single-minded, blunt, and does not suffer fools gladly. Ferris plays with very direct, often competitive, usually uncompromising, tactics. Her Sister is tough and 'softens' only rarely. Nonetheless, we see her actively taking care of her community, supporting the new staff and her patients. Ferris' performance captures Sister Evangelina's warmth but plays against the role-trap of the 'maternal care-giver' by borrowing from 'masculine-typed' tactics at least as often as from 'feminine-typed' ones. The show also has a strong record of exploring gender-related issues (such as abortion or domestic violence) as well as race and ability, with a series regular played by an actor with Down's syndrome. The performance choices of the *Call the Midwife* cast would benefit from the Acting prompts to support them in creating a wider diversity of leadership representations, however.

Even when Pam Ferris' Sister Evangelina was part of the cast, hers was the only strong exception to the interpersonal leadership style of the other characters. Although we saw flashes of this with Nurse Phyllis Crane (played by Linda Bassett) too, with both of these characters their more direct and task-oriented approach is positioned as 'wrong' or 'inappropriate' through narrative action and performance choices of the other cast members. This 'masculine-typed' style of leadership would contravene the gender prescriptions of the nurse, midwife, and nun role traps, as well as the prescriptions of the actors' gender itself. This makes it especially vital that we see this leadership style, alongside feminine-typed and gender-multiple styles, being modelled by this cast of female leaders. Had they followed the acting prompts, this webtool would have supported them in exploring different tactic and persuasion styles, which would have allowed for a more diverse representation of leadership from the characters.

Call the Midwife is at least strong on demonstrating the violence of childbirth as well as the courage and strength of women, although this doesn't always sit well with reviewers. Sean O'Grady in *The Independent* questioned the need for placenta to be shown ("albeit glimpsed only momentarily") during a childbirth scene, saying "surely there are limits to just how much obstetric splashback we have to endure for the sake of authenticity". Sorry, Sean, you'll need to toughen up if you want to watch 'women's work', because when 'women take care' they're competently 'taking charge' of some of the toughest work there is.

Some popular television does attempt to break with the Double Bind, or at least confront it. Christina Yang, played by Sandra Oh in ABC's long running medical drama *Grey's Anatomy*, is a rare example of an ambitious woman. Yang is highly rational, competent, and unemotional. She so completely rejects interpersonal leadership that she labels her interns as numbers rather than learning their names. In addition to being

ambitious, she is explicit about not wanting children - even to the point of having an abortion. A radical decision on popular television. Despite these 'unlikable' qualities that exemplify powerful gender role transgressions - Christina Yang remained a popular character. However, she is presented as 'unlikable' and 'prickly' within the narrative and does conform to certain ethnic stereotypes. Nonetheless, through Yang we are able to confront 'the ambitious woman' and the 'high functioning Asian-American' tropes, and critique the Double Bind itself, because her character is built with contradictions, depth and nuance.

To fully subvert the Double Bind, we need storytelling that models competent female leadership that is ambitious, logical, and crucially - *likable*.

It is time to stop punishing women who transgress, and start celebrating them instead!

There's Nothing Black and White about History: *Noughts + Crosses* vs *Hamilton*

In my first blog post we flew forward in time with two SciFi offerings, here we cast a consciously critical eye over two re-imaginings of known history. What happens when we re-colour history? Thrilling, incendiary, celebratory, and revelatory storytelling, certainly, but even with the best intentions no story is bias-free.

Identifying bias is inherently subjective, and considering I am a white woman who grew up in Apartheid South Africa, as I sit down to write about racial bias, I am palpably aware of my racial privilege. I cannot hope to speak to the thrill that seeing a colour-reversed history must bring people of colour. I imagine I experienced a hint of it watching Gal Godot's *Wonder Woman: Hell YES – more like this please!* But even my beloved *Wonder Woman* wasn't without biases. That is all to say, none of what follows negates the value of empowering storytelling. We want these stories. We need these stories. Let's get better at telling them, though.

Comparing the BBC's adaptation of Malorie Blackman's teen novels, *Noughts + Crosses*, with Lin-Manuel Miranda's retelling of an American founding father's story in *Hamilton* reveals the pitfalls and triumphs of playing with race and history. They both re-colour history, but in very different ways. Where one reverses binaries, the other erodes and destabilises them; one holds with traditional form, the other shatters it; one limits the complexity of its source material, the other foregrounds and amplifies it. Both nod to the 'President of Literary Colonialism', and the core playwright I discuss in my PhD thesis, William Shakespeare. Both play with good vs evil binaries and both take direct aim at the identity of power. There is no question both make some thrilling choices and pose some compelling questions. One left me flat, however, while the other inspired me – and here's why.

Noughts + Crosses takes a series of beloved teen novels and reduces the epic sweep of this storytelling by aging the characters, condensing the storytelling, and intensifying the aggression. Our "pair of star-cross'd lovers", Callum and Sephy, are primarily separated by their race which dictates one's position in this society. Here 'Apricans' colonised 'Albion' seven hundred years ago and, we are led to believe, imposed their culture on the Albions alongside a ridged system of Apartheid-like, Jim Crow-like, segregation laws. The idea behind this world-building being to flip structural racism in order to highlight how it permeates our society today. The irony is that the world-building is influenced at a deeply implicit level by our current biases, which undermines these intentions.

Aprica: the name itself alludes to a vast continent too frequently misrepresented as homogeneous in Western storytelling. As fellow Intersectional Critic, SM, points out: the Apricans appear to have assimilated with Albion culture, not the reverse. Granted, there are some unspecific 'African' fashions on display, and odd words popping up, but

the dominant language spoken is English, and the system of government represented is English. *Noughts + Crosses* filmed in Cape Town, a choice praised by UK journalists for giving the series a “boldly African” feel – but as a city Cape Town is known for its *European feel*. Jozi (Johannesburg), the cultural and economic ‘capital of Africa’, would have been a much stronger choice. Granted, this is a BBC production and they will likely have had UK audiences in mind, but it is available to view outside the UK, including on DSTV, the satellite television provider in most African countries. It’s disappointing then that the society created for *Noughts + Crosses*, and as a result the intangible form of this production itself, is implicitly dominated *by Albion* – not Aprica. In its primary narrative, *Noughts + Crosses* explicitly demonstrates a ‘forbidden love’ story which directs us to critically appraise the structural segregation that separates our lovers. Although the novels alternate our perspective-taking, such that one chapter follows Callum and the next Sephy, the series leans more heavily on Callum’s narrative. Considering his is a story of systemic injustice, our empathy must fall to him and the Albion ‘noughts’ rather than the privileged ‘crosses’. This is problematic, it leads us to sympathise with the noughts’ struggle which, for me, skirts too close to the Far Right’s cries of ‘reverse racism’ in the UK today. Furthermore, Britain’s colonisation of parts of Africa began only around two hundred years ago, and formal segregation ended in South Africa about 26 years ago. In contrast, Aprica colonised Albion *seven hundred years ago* and is *still imposing segregation* on this society. There is something profoundly damning about this: ‘look how much worse the reverse would have been’. Reversing binaries uncritically implicitly re-inscribes them.

Although this story is clearly raging against structural inequality, and does offer a racially diverse cast in lead roles, it unavoidably links power with racial identity. It takes as understood that, were a country in Africa to have colonised the UK hundreds of

years ago, that society would similarly have become an unjust and racially divided one. *Why?* Surely, here is the opportunity to subvert our expectations. Where is the story of racial inclusion, the map for a non-binary social structure? In order to tell a story of racial division, racial difference is inscribed in the casting, dialogue, and narrative. While I applaud *Noughts + Crosses* for attempting to demonstrate the damning effects of systemic racism, implicitly, it perpetuates the narratives that support this thinking. We follow a young white man who is disenfranchised by a black elite. This black elite are imagined to have created a world driven by racial thinking, and which continues to impose segregation on the people of Albion to their detriment. Although on an individual level characters are marginally more nuanced than the narrative thrust implies, the storytelling ultimately is far too 'black and white'. Implicitly through form and structure, *Noughts + Crosses* offers us only a bleak binary reversal, almost more of a warning than a plea for change. In contrast, everything about *Hamilton* inspires audiences to envision a truly diverse future.

A great deal has already been written about the shocking brilliance of Miranda's *Hamilton*. With such a plethora of praise already heaped on the colour-conscious casting and the thrillingly counter-intuitive lyrics (opening with a description of the titular founding father as a "bastard, orphan, son of a whore"), I will confine my critique to a direct comparison with *Noughts + Crosses* in the hope it lends clarity to my above argument.

Noughts + Crosses simplistically reverses history, mirroring past structures of racial inequality. *Hamilton* doesn't change the history in question (much) either, but it re-casts that history diversely. At the implicit level – the difference is profound. "This is a story about America then, told by America now". *Noughts + Crosses* is limited by a black and white picture of society, *Hamilton* populates its history with actors from a

multiplicity of racial and ethnic backgrounds. Binary thinking, with regard to race, is eroded, while the automatic association of whiteness with power is forcefully questioned. *Hamilton* takes aim at the pedestals propping up white power, too, by reminding audiences these legendary figures were immigrants themselves once (at least within a few generations): “Immigrants... we get the job done.” Through casting and form, *Hamilton* highlights, even amplifies, the complexity of its source material as well. *Noughts + Crosses* extrapolates from history to intensify racial divisions in its storytelling, embedding binary thinking in its narrative. *Hamilton* does the opposite, arguably silencing binary narratives. Historians have pointed out that *Hamilton* wasn’t quite as liberal as the musical implies, and questioned whether silencing these realities is appropriate. In particular, voices are raised against Miranda’s choice to build upon Hamilton’s vocal disapproval of Jefferson’s racism rather than address Hamilton’s relative silence in the abolitionist movement. *Hamilton* also focuses on the elite white founding fathers erasing the role real people of colour played in the American Revolution. But as Romano argues, that’s not how fanfic works. Nor is it how Shakespearean history plays function, and true to this form, *Hamilton* speaks much more to today than to yesterday. As Hamilton’s biographer, and Miranda’s historical advisor, Ron Chernow points out: “These actors had a special feel for the passion and idealism of the revolution. Revolutions are made by outsiders so it was an inspired decision.” If it was a different production, with a white cast, I’d be adding my voice to those critiquing the slight gloss placed on history. But this production is all about addressing the imbalance in storytelling, in both casting and through the form of the production as well.

"Who lives, who dies, who tells your story?"

Noughts + Crosses implicitly embodies and replicates white colonial narratives: the story suggests structural racism is inevitable regardless of which race is the coloniser, and the form replicates white dominance implicitly through language, political structure, and setting. In contrast, Miranda puts the words of the founding fathers in the mouths of the marginalised, the outsiders, and the immigrants of today; he then strips those long dead white men of their colonial vocabulary, and sets their story to music: *hip-hop* music. In fact, Miranda blends musical forms in *Hamilton*, from rap to R&B, hip-hop to more traditional show tunes. There are no conventional scenes here – the music exclusively tells this story, another way form embodies the revolutionary energy of this production. Playing with casting and form allows Miranda's *Hamilton* to reverberate beyond Hamilton's story and Chernow's biography which inspired the production. In form and casting it shatters traditional storytelling devices and offers us a template for inclusive creative practice moving forward, as well as a vision for a truly diverse future.

Noughts + Crosses is stuck in the binary thinking which has imprisoned us for too long. *Hamilton* is an inspiring call to co-create, to erode binaries, to blend forms, and to look toward an inclusive and diverse future. In *Hamilton* there is a visceral feeling that history is happening *now*. It leaves one with a powerful rush to take action, to join the marches, to fight for the future we want to see, the future we have just seen – no *felt* – for ourselves. It leaves us inspired. Hopeful.

"and Peggy!"

Remember I said every story carries a little bias? Well, if I ever "meet [Lin-Manuel Miranda], I'll compel him to include women in the sequel. Work!" Gender binaries need eroding too, Lin, how about a *female* Hamilton in the next cast? We too are "scrappy,

and hungry” and deserve more than supporting roles in the new, diverse, inclusive, storytelling practice - Can I get a 'Hell, Yeah!'?

Sci Fi in DiverseLandia

There’s a big difference between casting ‘diversely’, and diverse representation: a quick review of two Netflix shows, *Altered Carbon* and *Star Trek Discovery*, will demonstrate what I mean. Both *Altered Carbon* and *Star Trek Discovery* envision a possible future for humanity, however, where *Star Trek Discovery* offers a representation of diversity, *Altered Carbon*, it seems, failed to read the memo!

The series *Altered Carbon* is based on a novel by Richard Morgan. The premise here is that human consciousness resides in ‘stacks’ which can be removed from one body and inserted into another body, transferring this consciousness to a new ‘sleeve’. *Altered Carbon*’s lead character, Takeshi Kovacs (of Japanese heritage), is transferred in this way into the body of (white man) Elias Ryker. A pretty appallingly tone deaf premise, but one which could have been managed were we, the audience, to view Kovacs as he sees himself, in his original body, with occasional reveals (in the mirror?) of this white ‘sleeve’. Then there might have been some opportunity to confront the device and its ramifications. But alas, Will Yun Lee, who plays ‘Original’ Takeshi Kovacs, remains steadfastly locked in flashbacks alone, and Elias Ryker (played by Joel Kinnaman) is allowed to white-wash Kovacs’ story. Given that it is Kinnaman-Kovacs’ story we follow, this bestows agency on the white male body, while the person of colour is confined to the past, where choices can only be remembered, not revisited and changed. Problematic, no doubt, but as Erik Kain points out, there are other people of colour in the story, and plenty of women, so what’s the problem?

The problem is that casting diversely, isn't the same as diverse representation. The characters of colour that populate *Altered Carbon* are confined by class and offered limited agency, they also all serve to facilitate Kovacs' story – as embodied by (white) Kinnaman. To emphasise this, consider the next premise: Kinnaman-Kovacs is enlisted by infinitely wealthy and powerful Laurens Bancroft (James Purefoy) to find his murderer (of a previous sleeve and stack, luckily wealthy Bancroft can back up his consciousness, thus avoiding 'true' death). This narrative allows for the explicit delineation of class, whereby the powerful are portrayed by white bodies and 'diversity' is found in the powerless. Troubling. In a future where any body can hold any consciousness, this is a deliberate statement. Furthermore, the difficulties the characters of colour encounter are presented as stumbling blocks for our white hero's narrative. Kinnaman-Kovacs must solve their problems to enlist their help with his, primary, crisis. In this way, the white man is packaged as hero, and the crises of the characters of colour are subordinated to the greater, white male, narrative.

The women fare worse, if possible. They all conform to Hollywood's unrealistic and damaging beauty standards, and are presented uniformly as bodies to be desired. The male gaze is firmly in place behind *this* camera. While we do see occasional naked male bodies in *Altered Carbon*, male nudity is used as a dominating tactic, a power-move. Women, however, are routinely seen naked, from the strippers Kinnaman-Kovac visits, to Kovacs' sister Reileen Kawahara (Dichen Lachman), who must endure an epic fight scene, involving repeated violent deaths, totally nude. Even 'clothed' Kristin Lehman (Miriam Bancroft, one of the only women characters from the 'powerful' class) is given such revealing costumes she is permanently objectified. One of the powerless women characters, Ava Elliot, is also swapped out for a white male 'sleeve', who predominantly plays the character in this season. Furthermore, the 'strong women'

Kain identifies, are offered up in regressive stereotypes, tropes of the iron maiden and the seductress: sexually alluring warriors. This problematizes their power in two ways: it confines it to male terms of dominance based on physical strength (warriors), and makes it contingent on heterosexual male power (the seductress is only powerful because of her ability to manipulate *truly* powerful heterosexual men). When a woman with power is sexualised, this automatically compounds her sexual allure with her power, implying the ultimate power is heterosexual and male.

Season two of *Altered Carbon* appears to have re-sleeved Kovacs again, this time with (African American) actor Anthony Mackie playing the new sleeve. One can only hope this move means the series is recognising the distinction between casting diversely and diverse representation.

In contrast, the darker and more showy addition to the *Star Trek* family, *Discovery*, offers diverse representation on multiple fronts. Sonequa Martin-Green plays Michael Burnham, who (initially) is Number One to Captain Philippa Georgiou (Michelle Yeoh). Michael Burnham sounds like the name of a middle aged white male accountant, but here is a Starfleet officer, and embodied by a young African American woman, Martin-Green. Immediately this subverts expectations, both regarding the traditional protagonist, as well as gender-norms. A comment is made about the strangeness of a female 'Michael', but only in passing, then this is dismissed as insignificant – as it should be. Our need to box people into safe categories is limiting – *Discovery* has no truck with that. Burnham is a capable, intelligent and strong female lead, who also makes mistakes and must confront her flaws. Furthermore, women are not confined to 'Hollywood' beauty standards, and female power is not sexualised, or limited to displays of physical strength, in *Discovery*. Martin-Green is the first woman of colour to play the protagonist in a *Star Trek* franchise, though not the first woman

(Kate Mulgrew) or the first person of colour (Avery Brooks), even so this step is thrilling.

The representation of men is equally diverse. Ash Tyler, played by Shazad Latif, has had his DNA spliced together with Klingon warrior, Voq, which allows for flashback scenes of Voq's life and choices, which torment Tyler. This narrative, not wholly distinct from Spock's, explores the challenges of existing in two separate worlds, genetically connected to both, but never truly belonging to either. Unlike *Altered Carbon*'s body-swapping characters, Tyler-Voq repeatedly confronts and grapples with his dual personhood. The Klingons in *Discovery* have come under fire for their 'new look', slightly modified in season two, but it is their 'Remain Klingon' dogma that is critiqued in season one – a direct comment, say writers, on Trumpsters' 'Make America Great Again' psychology. In this way, *Discovery* tackles contemporary factions, and in true *Star Trek* fashion, posits peaceful solutions. Tyler also has a romantic relationship with Burnham. The other romantic relationship explored is between Lt Paul Stamets (Anthony Rapp) and Dr Hugh Culber (Wilson Cruz). In this way both romantic pairings cross racial lines, and the Stamets-Culber relationship places homosexual love at the heart of *Discovery*'s story.

Star Trek has always explored themes of identity and society, and, most famously through the character of Spock, has allowed for the representation of neurodiversity, and further the consideration of the false dichotomy placed between rationality and emotion. *Discovery* accepts this mission alongside her others. An orphan, Michael Burnham is raised on Vulcan by the Graysons, with a young Spock as her adopted brother. In addition to exploring the love and interconnectedness of adopted families, this also allows for another perspective on Vulcan culture. As with Spock, Michael Burnham's story illustrates the ways in which neurodivergent characters (and people)

can be misunderstood. Although hyper-rational, Vulcans, and Vulcan-raised Burnham, are no less capable of empathy, and emotion. Through Burnham's narrative, and young Spock's in season two as well, neurodiversity is celebrated for its gifts, and not stigmatised for its stereotyped associations.

In short, peppering a white male dominated production with objectified women and sidelined people of colour, does not count as diverse representation! Rather, intersectionality should interact with narrative to offer an empowering representation of diversity. Although season two of *Altered Carbon* does appear to be making an effort toward diverse representation, it's season three of *Discovery* I'm eagerly awaiting!

Glossary of Terms

Actor I use this term to refer to performers of any sex or gender identity. *See also Sex and Gender Identity.*

Bechdel Test was coined by cartoonist Alison Bechdel way back in 1985 to test stories around gender representation. It asks if: (1) there are at least two women, (2) who speak to each other (3) about something other than a man.

Binary refers to a category comprised of only two things, which are usually placed in opposition to one another. For example: man/woman, black/white, good/bad. *See also Non-binary.*

Cisgender refers to someone assigned a binary sex (male or female) at birth, and who identifies as this sex. That is to say, their embodied experience of their sex is one of connection. *See also Sex, Gender, Gender Identity, Gender Personality,*

and Gender Expression. I differentiate this from traditional gender personality (below) because I do not use the term cisgender to indicate a woman who necessarily has feminine-typed characteristics, but rather a woman who identifies as a woman, but whose gender presentation may fall anywhere on the gender personality or expression spectrum (see below). I identify as a cisgender woman, but I would describe my gender personality as androgynous. I choose to express my gender in modestly traditional ways, however, and on an average day would quantify my gender expression as a 3:4 on the graph below. However, this will likely change depending on my mood or the events of the day ahead of me.

Gender: This term is used here to imply the social and cultural construction of an identity in relation to the stereotypes of masculinity and femininity, where the presentation of gender is balanced against the sex of the person in question. This refers to personality types as well as appearance.

Gender Expression - *see Gender Performativity*

Gender Identity refers to the extent to which you identify with the sex you were assigned at birth. It can also refer to a person's level of identification with the sex role stereotypes associated with their given sex, however, for the purposes of this project, I use only the former definition. *See also sex and sex role.*

Cisgender and Transgender identities are more closely aligned with biological terminology than the gender personality categorisations I use in my project. Both terms are concerned with an individual's relationship with the body they inhabit, in particular, whether their embodied experience of their sex is one of connection or disconnection. *See Cisgender and Transgender.*

Gender Performativity is a term coined by Judith Butler to articulate the phenomenon whereby the physical expression of a gender may be said to simultaneously produce and constitute that gender. I also use the colloquial term gender expression here.

In the comic strip 'Feminine-typed Wives', the artist, A. Stiffler, is parodying the policing of gender expression while simultaneously demonstrating the concept of gender performativity.

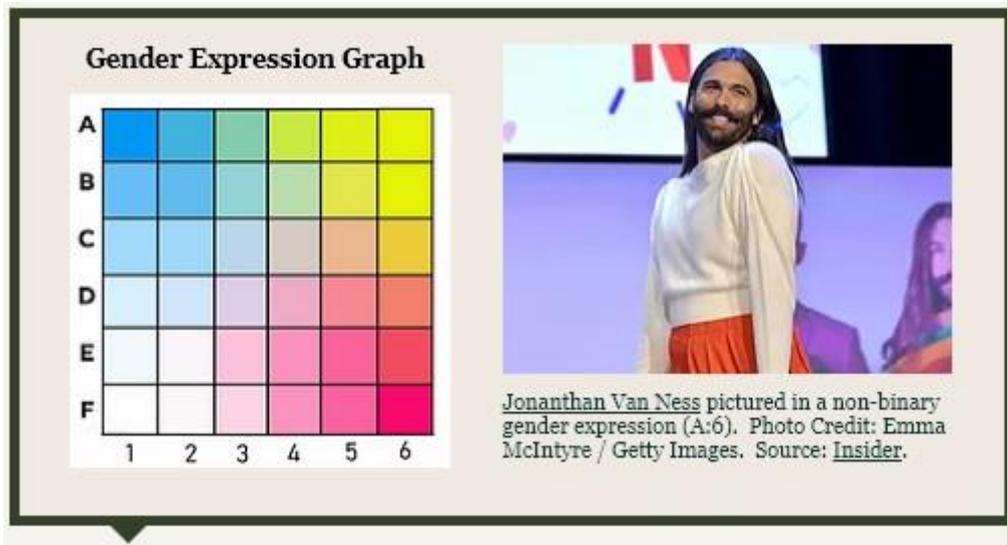


The character on the right of each frame is being made to conform to her gender role expression (her *sex role stereotype*). She appears in frame two wearing a pink dress and high heels, apparently acquiescing.

However, by the third frame she is performatively constructing a 'masculine-typed' gender expression by sitting in a stereotypically masculine-typed way, and in frame four, scratching her ear (how unlady-like!).

Although costumed as a woman, she is *performatively* constructing a masculine-typed gender expression through body language, posture, and gesture.

This demonstrates the concept of gender performativity, as it is clear her gender is *not female* by the way she is choosing to express that gender. This, in turn, illustrates the instability of gender, the potential separation of gender identity from gender expression, and the fluidity of both concepts.



Gender expression does not necessarily mirror gender identity. A cisgender man with an instrumental ('masculine-typed') gender personality, may express his gender as agender (F1), genderqueer (A6), or anywhere else on the gender expression spectrum (graph right). A non-binary gender expression is one that

falls outside of the extremes, A1 and F6, but is usually conflated with genderqueer (A6). *See Non-binary.*

Gender personality is a psychological term referring to a measure of a person's characteristics, such as empathy or assertiveness, in relation to the gender stereotypes associated with the given characteristics. I use this measure when compiling the character's gendered breakdown. Within this measure, I also include aptitude or ability, for example an aptitude for science is stereotyped as a masculine-typed characteristic.

In this project, I use gender expression (or gender performativity) to refer to a person's outward appearance, or stylisation of their gender.

Gender personality and expression present as a diverse spectrum, with the peak points as:

Traditional: gender identity is aligned with gender personality. For example, a male assigned person, who identifies as male, and has a high concentration of masculine-typed qualities. He may also style (express) his gender as masculine-typed (A:1 above).

Androgenous a person of any sex whose qualities are predominantly associated with both masculinity and femininity. Some people choose to express this gender in their appearance as well. This gender expression is known colloquially as genderqueer or nonbinary (A:6 above). Jonathan Van Ness, above, is a good example of this gender expression.

Cross-typed a person of any sex whose qualities are associated strongly with the 'opposite' gender. For example, a cisgender woman whose personality and aptitude would be strongly comprised of masculine-typed qualities. They may

choose to express their gender by embracing the 'opposite' gender stylisation as well.

undifferentiated a person of any sex whose qualities and abilities are not strongly associated with either masculinity or femininity. Their gender expression may then be agender (F:1).

Non-binary refers to the eroding of simplistic dualisms. In gender, it describes a person who doesn't subscribe to one of the binary gender options (male or female). It can be applied to gender identity or expression, or a conflation of the two (which is more usual colloquially).

Sex I use this term to indicate the biological categorisation assigned to each of us at birth, or which has been medically altered at the biological level. Within this umbrella term falls a spectrum of identities. The peak recognised points are: female, male, intersex, and transsexual. This project is focused on representation, however, as such when I use terms like female and male, I am referring to the *perceived sex* of the actor by the audience. That is to say, the sex of the actor (not character) intended to be perceived by an audience when watching a specific performer in a specific role.

Sex Role refers to the social expectations of how a woman or a man should behave in accordance with their gender stereotypes. It is also referred to as gender role. This concept is parodied by Cyanide & Happiness in the comic strip at the close of this page. There 'roles' become 'rolls', and these 'traditional gender *rolls*' are pronounced 'pretty awful'. The comic concludes by upending the

concept with the husband saying of his wife, the baker, that 'she should leave the cooking' to him.

Transgender refers to someone who feels disconnected from the sex they were assigned at birth and connected to the 'opposite' sex. This is often described as a feeling of being in the 'wrong' body. Should that person have the desire, means, and opportunity to surgically transition their sex identity as well, they will then be referred to as transsexual.

