REDEFINE: Messages about Masculinity

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REDEFINE: Messages about Masculinity

An Introductory Frame

REDEFINE: Messages about Masculinity was held in the Berg Gallery on May 7th 2019. REDEFINE’s story began on an evening of Fall Quarter of 2018 at Barrelhouse in Downtown San Luis Obispo. The three of us had known of each other through our major coursework and decided to grab a drink to discuss a potential senior project. Anna had an idea for a performative event centered around the theme of masculinity. Hannah was highly skilled and interested in a project that dealt with performance. And Mason wanted to work on a project that presented healthy representations of masculinity. After a round of beers and an hour of bouncing around ideas, REDEFINE came to be.

The overarching goal of the event was to start a conversation about masculinity and to educate. As communication students, we studied the value of building relationships and communicating effectively. We believe that listening to personal narratives of diverse interpretations through monologues, music, and video is a great way to learn about masculinity. As audience members and performers, we came to understand how crucial it is to create a space for those to speak their truth about topics often not discussed.

Male identified individuals in our society have been acculturated to suppress their emotions and to avoid displaying them. Having emotions in general is not viewed as “manly” and being sensitive is not masculine. The event was an intersectional performance which displayed various aspects of masculinity from multiple perspectives. We wanted to go against the hegemonic norms and show that expressions of masculinity look, feel, and sound different to everyone. Through this paper, we hope to provide a better understanding of the event. First by
contextualizing the background, then going into the planning process and the day of the event. To conclude, we will share our group reflection and our own individual reflections.

It is through the exploration of masculinity literature that the toxicity in hegemonic masculinity becomes clear. Throughout our Communication studies we were exposed to the complexity of this issue through various texts and discussion. Due to this, we were motivated to take action and create a project that encouraged a healthier understanding of masculinity. To delve further, one must first understand what it means to be masculine. As we began our project, we often referenced a definition provided by Jackson Katz (1999). Contrary to popular belief he explains that masculinity is, “not a fixed, inevitable, natural state of being, but rather as a projection, a performance, a mask, that men often wear to shield our vulnerability and hide our humanity” (p. 16). Based on this definition, hegemonic masculinity is then the dominant performance or projection of masculinity. One does not need to look too far to notice the pervasiveness of problematic narratives around masculinity. The reality is that currently hegemonic masculinity is toxic masculinity.

A prime example is within advertisements. With more than 33 million views on YouTube and an honor in the film category at the Cannes Lions International Advertising Festival, the 2010 and 2012 Old Spice advertisement campaign is one of the most prominent commercial campaigns of contemporary times (Kluch, 2015, p. 362). Upon his analysis of the commercial, Kluch uncovers the problematic messages in a specific scene, “Crews campaign is one that blatantly endorses hegemonic masculinity, and with that a patriarchal culture of aggression, male dominance and control.” (p. 373). This is illustrated in the campaign when, “Crews enters the screen, he sniffs the woman and resumes ‘You smell like line-dried freshness’, to which she
replies ‘You smell like power’. When the woman tries to speak up again, Crews shuts her down with a twitch of his chest muscle” (p. 372). First off, the women in the scene describes Crews’ scent as powerful, already placing him onto a pedestal. Then the actor uses his body to silence the women and assert his male dominance without even speaking to her. Images such as these reinforce condescending and disrespectful ideas around the relation between men and women. Commercials such as these implicitly suggest that men have the authority to put women “in their place”. While the commercials are humorous and entertaining they’re very influential, especially a campaign with this many views. The constant exposure to these messages perpetuates toxic expectations of men to be dominant and in control. These beliefs are then subscribed to and maintained by all genders.

Along with commercials, television shows are another channel in which toxic masculinity is present. In “‘What it Means to Be a Man’: Examining Hegemonic Masculinity in ‘Two and a Half Men’,” Hatfield discusses the contrast between the two main characters: Alan, who is often described as “soft” in the show, and toxically masculine Charlie. Hatfield (2015) states, “gender benders such as Alan do not alter our gender order, but rather serve to reinforce it. Even though gender as a construct changes over time (such as movement toward legitimizing gay masculinity or bachelorhood), heterosexual male gender expectations appear quite rigid” (p. 545). Instead of positively depicting Alan’s masculinity he is continuously put down and mocked in the show. It juxtaposes “Charlie’s hyper-masculinity demonstrated through his rampant sexual encounters, income level, and hobbies” (p. 545). Yet another troublesome example of what it means to be a “real man”, one who is wealthy and a womanizer. Although another example of masculinity exists through the character Alan, it is completely invalidated. Alan’s inability to gain the
masculine seal of approval from Charlie demonstrates to viewers that there is only one correct way to be manly. This narrow-minded interpretation is detrimental and leaves those who cannot live up to the expectations of the Charlie character to feel inadequate. Conversely, it communicates to women that if they are interested in a “real man” they should look for someone with those qualities.

Music is no exception to this either. A study on rap albums from 1992 to 2000 that received platinum status (selling at least 1 million copies) was conducted by Wietzer and Kubrin. They found that misogynic messages were found in 22% of them (Wietzer & Kubrin, 2009, p. 9). While this is much less than one would assume based on the stereotype of rap music, the authors spoke to the importance of the intensity of the messages. The following five themes were analyzed by (Wietzer & Kubrin, 2009) in the 22%: “(a) derogatory naming and shaming of women, (b) sexual objectification of women, (c) distrust of women, (d) legitimation of violence against women, and (e) celebration of prostitution and pimping” (p. 11). It becomes very dangerous when these actions and behaviors are linked to being masculine. These motifs send explicit messages that normalize battery, abuse, and prostitution of women. This normalization has dire consequences. It is the accumulation of all this media, through things such as commercials, television, music, and more, that becomes hazardous and it is all cyclical. Those producing this content do not operate in a vacuum, they are influenced by all that is around them. Therefore, the problem is much bigger than the media, because media is merely a reflection of society.

Unfortunately, even our own president, who we would usually look to as a role model, displays rampant toxic masculinity. Upon examining Trump’s demagoguery, Johnson (2017)
states, “Not even a leaked, decade-old video from Access Hollywood in which Trump brags about grabbing women ‘by the pussy’ derailed his candidacy” (p. 299). It does not end there, even when “debate moderator Megyn Kelly mentions Trump’s past offensive remarks that denigrated Rosie O’Donnell and labeled women ‘fat pigs, dogs, slobs, and disgusting animals,’ Trump paints Kelly’s concern as a representative symptom of a culture destroyed by political correctness” (p. 240). How do we even begin to combat this when the leader of our nation feels no shame speaking in such ways?

The consequences of toxic masculinity are deadly. The United Nations reported a total of 87,000 women were intentionally killed in 2017. “More than half of them (58 per cent)–50,000– were killed by intimate partners or family members, meaning that 137 women across the world are killed by a member of their own family every day. More than a third (30,000) of the women intentionally killed in 2017 were killed by their current or former intimate partner–someone they would normally expect to trust” (Global Study on Homicide Gender-related killing of women and girls, 2019). According to that same report, men account for 80% of total homicide victims and these homicides are predominately done by men. On top of that, in 2017, in the US, men died by suicide 3.54 times more often than women (Suicide Statistics 2019). These statistics are no coincidence, they are a product of toxic masculinity. If priority was placed on changing the hegemonic norm, then the outcomes would make a global impact. The issues arise from the conformity to the norms.

Conformity has been defined by scholars as “converging to the societal expectations of masculinity in an individual’s private or public life” (Mahalik et al., 2003). Therefore, not exhibiting toxic masculinity would require nonconformity. However, conformity is usually
rooted from the longing to be accepted. Individuals learn how they should act by the reactions they receive from their peers. Whether behaviors are admired or rejected impacts the conformity or dismissal of that behavior (Ludlow, 2001). So, if that nontoxic behavior isn’t being reinforced, then male-identified individuals can be ostracized. This lack of acceptance can lead to lower self-esteem as well as higher anxiety and depression (Parent, Moradi, Rummell, & Tokar, 2011).

With all the negative effects of not conforming on top of all those resulting from conforming, where does one begin? With this question, we began to plan an event for our senior project.

To help understand how we as communication studies students could attempt to mitigate this issue in our Cal Poly community, we turned to the theory. Gender scholar Hatfield argues that “masculinity gains power through performance: Performing power is performing masculinity” (Hatfield, 2010, p.527). As a result, approaching this project with cultural performance and masculinity theories made the most sense. Australian sociologist Raewyn Connell describes the theory of masculinity as not being equivalent to men but rather a gender relation. Masculinities can be understood as, “the position of men in a gender order. They can be defined as the patterns of practice by which people (both men and women, though predominately men) engage that position. There is abundant evidence that masculinities are multiple” (Connell). This theory of masculinity directly connects with Jackson Katz’s definition of masculinity. We wanted to create acceptance around various masculine expressions. If one would take the position of “man” into their own hands without fear of being ostracized, what would that look like? And how are those affected by the current understanding of being or performing a man? It seemed that performance could help us answer all those questions.
Therefore, we turned to cultural performance theory. An article by Mahestu and Kustiawan in 2016 states cultural performance theory, “explores the relationship between the foundations of human experience: community, culture, and performance.” This theory allows one to understand everyday life through communication as a performance of our culture. A cultural performance is defined as, “discrete events, or cultural performances that can be observed and understood in any cultural structure” by (Mahestu & Kustiawan, 2016). There are various forms of events which can be categorized as a cultural performance, ranging from traditional theater to funerals. The key is that the event includes a “limited time span, a beginning and an end, a set of performers, an audience, a place and occasion, and an organized program of activity” (Mahestu & Kustiawan, 2016). This theory allowed us to view our event as an observation of our present cultural interpretation of masculinity. The importance of REDEFINE goes past the bounds of a performance, it was a space to all learn and grow as individuals and as a collective. It allowed audience members and performers to look at the concept of masculinity in the mirror. It allowed us to break the mirrors that weren’t showing us what we wanted to see in a man anymore and look straight into the ones that represented new healthy expressions.

Summary and Process

Fall and Winter Quarter

REDEFINE first came into motion during the Fall Quarter of 2018 in Dr. Kolodziejski’s senior project seminar course. This is where Anna Goryachikova and Mason Montgomery had first realized their shared interest in the topic of masculinity and its relation to communication theory. Anna and Mason’s shared interest in an event based around masculinity was soon joined with the enthusiasm from Hannah Martell who wanted to work on a performative project. Soon
thereafter, we all agreed to meet and speak about the potential of doing a joint senior project. We began attempting to map out if it would even be possible to fuse three different visions into one successful project. After a beer, a few pretzels, and a long talk at Barrelhouse Brewing Co. we knew our project was going to be something special.

Once we had committed to the project we began taking steps to combine all of our ideas into one successful project. This started with a meeting where we decided on what elements we all wished to include. A major production, four weekly chalkboard events leading to the production, and a video encompassing what understandings we wished to promote about masculinity. To make this possible we understood that we would need financial backing, and potentially support from a club on campus. Arguably the most important starting block of the entire process was also created at this meeting, a timeline consisting of everything we would need to accomplish prior to the production (Appendix A). When this base was laid out we were ready to begin the groundwork needed to make REDEFINE happen.

From the beginning of the planning process we knew our production’s success would lay heavily on the performances that we featured. We wanted participants that were willing to perform and who would be genuinely passionate about the topic of masculinity. So, we began reaching out to clubs and organizations to incite interest as early as January of the Winter 2019 Quarter. This email contained general information about the event and what we hoped to accomplish through it. Along with this the email contained an invite to a general information session we were holding January 31st, with a link to google form we encouraged everyone interested to fill it out. This form gave us a general idea of those planning to participate (Appendix L). Hundreds of emails containing this information were sent to every club and organization on campus.
The initial meetup with the performers took place Thursday, January 31st between 11am and 12pm in building 10, room 220. Hannah reserved the room for us and would reserve the rooms needed for these meetings throughout the planning process. Due to scheduling conflicts, all of those interested were unable to make the meeting. However, because of the Google form in the outreach email and a number of those interested contacting us prior to the meeting, we were satisfied with those who could attend. Although we only had five potential performers present the material they were thinking of performing, their enthusiasm surrounding REDEFINE was very exciting.

We would continue to meet with potential performers the following two Thursdays who were able to attend during the “UU hour” (11am-12pm). These meetings would take place as “auditions” but in reality they were a time to align performers and their performances with the goals of REDEFINE. These meetings were also a great time for performers to familiarize themselves with us and each other, leading to an even more comfortable and inclusive environment.

Soon after laying out the framework and establishing a name and logo for our project under REDEFINE, we began looking for ways to fund the event. We were lead to a handful of sources for funding by our senior project advisor, Dr. Jnan Blau. We then began to act on these leads in January. Unfortunately, many of the grants offered by organizations at Cal Poly were for specific events and major projects. Mason and Anna took the lead on the application process of the grants that would potentially fund REDEFINE. These potential grants included the “ASI Social Justice Funding Grant” funded by ASI, the “Diversity & Inclusion Enrichment Grant” by the Diversity
Funding Committee, and a general funding grant that was advertised on the Diversity Funding Committees website (Appendix G).

The sole grant that provided REDEFINE with funding was the “Diversity & Inclusion Enrichment Grant” from Cal Poly’s Diversity Funding Committee. The application for this grant and the others involved extensive work but proved helpful in helping us generate a comprehensive description of the event and what we hoped to accomplish through it in text (Appendix H). A few weeks after the application was submitted we were overjoyed with the news that we had been rewarded with $250 for our event (Appendix I). However, REDEFINE did not initially meet the criteria for the grant because we were not featuring a paid speaker. Luckily our event was regarded as worthy for funding by the Diversity Funding Committee, leaving us with a foundation of resources to support our event.

The next source of funding for the event would be the Communication Studies department. Dr. Blau had recommended that we reach out to departments and organizations on campus that might be interested so that’s what we did. After contacting every department and organization on campus we were still without an additional sponsor, except for the Communication Studies Department. We reached out to chair Dr. Besel that Winter Quarter and received a verbal agreement of the departments support. Thus, further along the process the department awarded REDEFINE with an additional $250.

The final source of funding for REDEFINE came from Cal Poly’s Men & Masculinity program. Anna began speaking with the program’s coordinator, Nick Bilich at the end of the 2018 Fall Quarter, in hopes to potentially find a partner for REDEFINE. After initiating this relationship, we all sat down with Nick in January and February to establish where Men & Masculinity and
REDEFINE stood. What came from the relationship was promotional, printing, and equipment support along with two performances and $200 of additional funding. This resulted in a total of $700 of funding and great support for the project. As we received the funding, we began to catalog our expenses to make receiving reimbursements after the production much easier (Appendix F).

We then started to construct the video that would encompass the underlying theme of REDEFINE and the ideas we hoped to instill on campus. The work behind the video we produced for our project was almost entirely done by Hannah. She allowed us access to her employer’s studio and took the lead on all the editing. The goal was to gather a variety of men who attended Cal Poly and ask them to answer a set list of questions regarding masculinity. To recruit participants, we individually reached out to our male-identified friends we were familiar with who might’ve be interested and intrigued by free pizza. We initially hoped to have three different recording sessions for the video but concluded that one large session would be ideal. This recording session would take place on the 2nd of February, between 2:30pm and 5pm. After gathering participants, we had individual time slots of fifteen minutes assigned to each participant for efficiency. We filled every slot and gathered some amazing content. After countless hours of Hannah’s editing, the video turned out great. This concluded all the work we had done for the first two Quarters of the project, and we couldn’t help but look forward to what was to come in the spring.

**Spring Quarter**

With that said, at the start of Spring Quarter, with our event (REDEFINE) just around the corner, our senior project team reconvened to get the ball rolling once again. Leading up to the event, we knew that we had plenty of delegation, hard work, and collaboration to look forward to.
With our three-person team meeting twice a week, and our performance team meeting once a week (leading up to the main event), we made sure that we were always on the same page, continuously moving in the right direction.

By looking at Appendix A, one can find the timeline we created for our project. Looking specifically at the part that details our timeline for the Spring Quarter, one can see that it includes the meetings we held with our performers, the four chalkboard events we were hosting each week leading up the event (starting Week 2), our final performance event on the Tuesday of Week 6, and all the tasks we had to complete in between!

As far as our three-person team meetings, we used them to make sure that we were all on the right track to get each one of our tasks completed in a timely manner for our project. This included nailing down our event location, reaching out to Men & Masculinity to secure funding, procuring materials for bothing, taking care of printing services, and even coordinating what we were going to relay to our performers when we met with them each week. Meeting twice a week, with just us three, proved to be beneficial because we made an effort to be over-prepared and ahead of the game. The last thing you want to do with your senior project is be behind, so we wanted to avoid that possibility as much as we could. With that said, as far as our meetings with our performers, our biggest priority was making sure that everyone got to know each other before the week of our event. Of course we made sure that our performers were on the right track in regards to what they were performing and the logistics that went along with each performance, but creating a family-bond was crucial. We believed this to be true because fostering such a vulnerable and important conversation centered around masculinity required us performers to be vulnerable with each other. Being vulnerable is difficult to do with people who aren’t familiar with each other, so
getting to know each other for each of the five weeks leading up to REDEFINE gave us the ability to all feel as if we were in this together, as if we were a team.

In addition, to describe the four chalkboard events in more detail, each Thursday prior to REDEFINE we set up a booth on Dexter Lawn during University Union hour (11am-12pm), and posed a different question that related to masculinity. To get participation, we would simply ask those walking by to help us with our senior project by answering the question on the chalkboard. Most of the time, people would either participate very quickly and then go on about their day, or ignore us completely. However, we didn’t lose hope because we had plenty of people inquire further about why we were asking these questions. As we explained our senior project and our upcoming event, REDEFINE, to those interested, we were able to continue a conversation about the current social construction of masculinity. With that said, our four chalkboard questions posed were as follows (See Appendix K):

1. What does it mean to “be a man?”
2. What does “being masculine” mean to you?
3. What does “healthy masculinity” mean to you?
4. How do you express your masculinity?

From these events, we noticed that several participants would take the time to pause, think, and reflect on the questions that appeared before them. Why? Well, many of them told us that they had never thought about those kinds of questions before, or simply what the phrase “be a man” really means in our society. It proved to us that these events we put on really did hold value and salience, because we had the opportunity to do exactly what we were hoping to do. That was to start a conversation about masculinity, continue that conversation, and talk about how masculinity has
been socially constructed in our society. Most importantly, how we can all work together to redefine what it really means. They also gave us the opportunity to market our event to those who showed a strong interest. Anna created a flyer which we used to market the event during boothing but also around campus (Appendix C). All in all, these chalkboard events were a huge success and were easy to plan. All we had to do was come up with thought-provoking, broad questions about masculinity to encourage people to ponder about the implications of the current socially constructed definition, and how we don’t have to uphold that definition with the current state of toxic masculinity.

In addition to these four chalkboard events, we had many other tasks to divvy up throughout the first six weeks of the Quarter. First off, Anna took the reins with reserving a place for our dress rehearsal and our final event. For anyone who does this in the future, we would suggest reserving a space as soon as possible simply because they fill up very quickly on campus especially in the spring. Finding a space takes dedication, hard work, acceptance of failure, and endless follow-up and follow through. Ultimately, working as hard as we could to get this detail figured out proved to be very beneficial. With that said, after struggling to find a secure place, we met with Dr. Blau and found out that Anna had a connection within the school of Architecture. Therefore, we could reserve the Berg Gallery (Building 5, Room 105). To be honest, this was the perfect space. Not only was the location swell, but it was small, homey, intimate, and comfortable. It was the most ideal space to foster a vulnerable yet comfortable conversation about redefining masculinity. Also, it did not cost us any money, so that was a huge plus! We all felt as if we belonged in this space, and since Hannah was working on the performance, Anna and Mason took the responsibility of making sure that this space was perfect for REDEFINE. We all made an effort to meet at the Berg
several times throughout the Quarter (including before the day of the dress rehearsal) so that we could play around with technology (for the videos), the lighting, seating, what the space would look and feel like, etc. This was crucial to our success because we could fix any problems or points of confusion without leaving things to the last minute. Of course we had our hiccups, but leading up to the dress rehearsal, we were ready to hit the ground running with the space we had reserved. We set aside 5pm-9pm for dress rehearsal night (the night before the event), and 5pm-10pm for the night of the event.

As far as the Dress Rehearsal, we made sure to have it in the same location as our actual event. This gave us all a concrete idea of what the event was going to look and feel like, while also giving all our performers the chance to do a live run-through with a small audience. There was no confusion about what the aesthetic was going to be, and it was also the first time many of them had been to the Berg. It was definitely exciting to hear them talk about how much they loved the space, because it gave us confidence in the fact that we chose the right spot. Continuing the team camaraderie with pizza, laughing, and performing, it was a successful night where we all felt comfortable with expressing our vulnerability with one another. It really paid off to have our performers meet each other multiple times throughout the past two Quarters because we functioned as a team and as a family. It didn’t feel as if we were all meeting for the very first time. Although dress rehearsal was choppy since people had class and came and went when they needed to, we assured everyone that the actual event was going to be smooth and consistent. Also, during dress rehearsal, we began setting up seating, fixing lighting, and playing with the technology so that we didn’t have to worry about these sorts the next day. All in all, it was a successful night and helped
us greatly in foreseeing the success of REDEFINE as well as the conversation we were all fostering surrounding masculinity.

Then, came the big event! As we had done the entire planning process, we made sure to delegate last minute tasks and communicate about every single detail of the performance in order to make sure that we were as prepared as possible. Anna took care of the details of the space, brochures (Appendix E), and programs (Appendix D). Mason took care of all of the food while also helping with space. Hannah took care of the performance logistics and made sure everything was good to go. Detailing more about what the space looked like, it began with our “REDEFINE: Messages About Masculinity” banner that was hung above the glass door that opened up to the Berg Gallery. We had one bothing table to the right and one bothing table to the left of the doors (Appendix J), for Men & Masculinity and the Gender Equity Center, respectively. As you walked in, there were people handing out brochures and programs by the door (Appendix E & D) and, once you were through the door, right in front of you were the four chalkboards that we had used at our mini chalkboard events (Appendix K) the past four weeks. We decided to bring these chalkboards together at our main event in order to showcase what we had discovered throughout the events leading up to REDEFINE. We also hoped to continue participation from our attendees as well. It was definitely a great way to bring the conversation about masculinity full circle. In addition, to the right was another activity with the word “Man” nailed on a piece of wood, with purple yarn next to it. The point of this activity was to create, together, what it means to be a man. Man is defined by all of us and it is our responsibility to create a definition that represents masculinity in a healthy way, one we can all be proud of. Through wrapping the yarn around the letters to literally create the word “man” we were able to represent what we were trying to do in a
larger social context by defining what it means to be a man. Lastly, in order to please our attendees, we made sure to have a food and drink table along with a collage of all the performers to complete the welcoming and comfortable space of our event.

After we gave people the opportunity to participate in the activities and mingle, our show began a little after 7pm (Appendix B). Beginning with a short introduction and the first half of the video we had produced for the event, we were off! This was followed by six performances, an intermission, another six performances, and then the conclusion of our video. All in all, it was a whopping two-and-a-half-hour event with over eighty attendees and more than seventeen participants! As we turned on and off the lights and ran the show, people reveled in the narratives, poetry, film, and music that were right in front of their eyes. It was a mixture of beauty, vulnerability, and masculinity, all in one place. So, as the event came to a close, and we invited all of our REDEFINE team on stage, we made sure to thank everyone for coming and participating in whatever way that they did. The reaction was astonishing, as we saw smiles on smiles and heard uncontrollable applause. As we hugged our performers, our friends, and more, we could definitely tell that it was a success! It really did seem that we made an impact on those who attended, as well as on each other. It was humbling to see and hear everyone in that room enjoy our senior project, and to know that they all had a part in helping us redefine messages about masculinity.

**Group Reflection - Moving Forward**

In order to help out future senior project teams that might decide to take on future REDEFINE events, we wanted to focus our group reflection on how people could better prepare and execute the senior project as a whole. Focusing on what to change “moving forward” is crucial
to the success of this senior project, and we hope that this part can provide insight on how our project could have been improved, and therefore be applied in the future.

With that said, we think the biggest improvement we could have made for our project is finding another way (or ways) to increase involvement from the Cal Poly community and beyond. This includes involving more clubs on campus, recruiting more performers, exploring other avenues of marketing, and reaching out beyond Cal Poly to the city of San Luis Obispo. Although we did as much as we could in all of these areas (minus reaching beyond Cal Poly), this project was all new to us so we were surprised by how hard it actually was to get people involved. It took a lot of time to find a way to frame our project in a way that encourages participation as opposed to having it scream “time consuming.” We truly think that the event would continue to grow and become more impactful as more and more people in the community get involved.

In addition to the involvement aspect of the project, we wish that we did a better job marketing the event in the Fall and Winter Quarters. At the beginning of fall, once we confirmed what our project was, we reached out to several organizations on campus to get people involved. Specifically, we were marketing to male-identified individuals to encourage them to get involved in our project/performance. As Fall Quarter bled into Winter Quarter, we realized that this recruitment was much harder than we expected. As we met with our advisor, Dr. Blau, at the beginning of Winter Quarter, we had a very constructive conversation about how toxic masculinity isn’t just a male problem, that it is everyone’s problem, and that we need everyone to be able to foster a conversation about healthy masculinity. Moving forward, for the next group(s) who take on this project, we would suggest marketing and involving all people, not just male-identified individuals. Once we opened involvement, we had several new people come to us with ideas and
the desire to get involved. The ‘more the merrier’ ideal is the way to go about marketing and getting people to see the salience of the project. As a result, the roster of performers ended up involving a diverse array of people. This was crucial to the success of our event, as well as the conversation surrounding healthy masculinity, because we were able to include a variety of perspectives that came from people who were vastly different from one another.

Another aspect we struggled with was the dress rehearsal. Although the logistics and location of the night went smoothly, the rehearsal itself was choppy and unnerving. Why? Well, we encouraged everyone to be there the entire time, 5pm-9pm, but didn’t strictly enforce it. As a result, some people came and went as they pleased due to some type of prior obligation. Then, the performance acts were out of order, it wasn’t smooth, and our senior project team was genuinely concerned about how the actual event was going to go. It gave us a clear idea of what the space was going to feel like, but not what the event itself was going to look like, especially the flow from one performance to the next. For the future, we would suggest making dress rehearsal mandatory for those who want to be involved (except in extenuating circumstances). This will result in a much clearer idea of what your event will look and feel like, as well as give you the opportunity to work out any kinks.

Lastly, we would have liked to change up the space just a little bit. The Berg Gallery was the perfect place to have the event, and we would suggest that space moving forward, but the main thing we thought to change would be the seating. Although the seats there are easy to set up and take down, we thought it would be impactful to explore alternative seating: couches, different chairs, etc. With this, we believe that it would foster an even more comfortable and vulnerable space, providing people with the ease they need to enjoy such a vulnerable conversation.
In conclusion, in order to continue to move this event forward, we hope that future senior project teams can take our suggestions into consideration. Overall, the whole point of the event is to get as many people as possible involved in the conversation about and expressions of healthy masculinity, and to encourage participation from the Cal Poly and San Luis Obispo community, so doing everything you can to spread the word would do nothing but help the project succeed.

**Individual Reflection - Hannah**

As I sit here writing this reflection, I can’t help but wish I could return to being in the heat of the moment, running through our event once again. From Calvin’s moving poem, to Dr. Blau’s “Bad Ass Bitches,” to mustering up the courage to perform, I find myself being extremely thankful for such an incredible opportunity to not only put on an event about such an important topic, but also to have worked with the most supportive and amazing senior project team. I am not sure how we did it, but Anna, Mason, Dr. Blau and I worked so well together, resulting in our project and collaboration being as stress free as it possibly could be. I am feeling blessed to have worked with such an influential team, and am not wanting this experience, and conversation, to be over.

With that said, I would like to start off by reflecting on my personal experience with redefining masculinity. Coming into this project, I found myself being the most excited and focused on the performance aspect. For me, although I have always been very interested and intrigued by topics such as masculinity, I usually haven’t felt comfortable being an advocate for conversation surrounding such topics. Being a performance nerd, all I was focused on was recruiting people to be involved in our event. Yet, when Anna, Mason, and I met in the fall and they went on to explain why they were so passionate about doing a senior project centered around healthy masculinity, I took a step back and began to reflect on my very own knowledge of what I
think it means to be masculine. As I googled the definition and discovered how stereotypical it is, I realized that I didn’t agree with this socially constructed definition. Why does masculine have to be “having qualities or appearance traditionally associated with men, especially strength and aggressiveness”? I have masculine qualities, and I don’t identify as a man, so how does this make sense? As the three of us worked together to explain these questions that kept coming up, I began to notice how prevalent the topic of toxic masculinity was, and still is, in our society. As soon as we picked this topic for our senior project, it seemed as if the topic was popping up everywhere! To me, it was fate.

Therefore, as we worked on the project week after week, month after month, I had the privilege of not only exploring these questions and the topic of masculinity with my senior project team, but with our performers as well. As far as our performers go, there were 12 of us, with each person having their own unique way to go about promoting a healthy definition of masculinity. This consisted of either embracing and exploring your very own gender, playing music and being vulnerable, creating a film centered around machismo and masculinity, encouraging femininity amongst men, and much more. As I researched, watched videos, paid attention to popular culture, and dove deeper and deeper into the topic of masculinity, I found myself realizing how inclusive masculinity really should be.

One of my favorite parts of the entire project was when Anna, Mason, and I each interviewed four of our friends for a video we were putting together, inspired by the Bonobos masculinity advertisement. We asked each person to read the definition of masculine, and followed up with questions centered around the topic of masculinity. For me, as the producer of the video, I had the privilege to listen to each interview over and over again. It was absolutely
fascinating to hear each person explore the current definition of masculine, how masculinity has been constructed in their lives, and what being masculine and ‘being a man’ really means to them. I think producing this video gave me the time I needed to reflect on what being masculine really means to me. Before this project, I always thought that being masculine was a negative attribute in relation to what it meant to be a woman. I have always thought of myself as feminine and sporty, but never attributed some of my characteristics to masculinity, as I didn’t think that I could possibly be even the least bit masculine. Yet, as I listened to these interviews, had conversation after conversation, and explored the topic through and through, I have come to realize that what it means to be masculine is really what it means to be human. Its compassionate, caring, humble, strong (emotionally), considerate... and the list goes on and on. It has nothing to do with what gender you are, what sex you are, or anything of the sort, but rather characteristics that are admirable. At the end of each interview, we asked each person “What does it mean to be human?” and my friend had the most incredible response. He said, “I think this is a really good question to wrap up with because you realize that all of the things I’ve said about masculinity, or all of the people prior, are really all things that a basic human should be.” Now, being able to take a step and reflect on this project, I couldn’t agree more.

**Individual Reflection - Anna**

To begin, I would like to thank Hannah Martell and Mason Montgomery for being exceptional team members. I feel so lucky to have worked with such a cohesive and diligent group who was very passionate about the project. A large thank you to our advisor, Dr. Jnan Blau, whose performance and communication expertise guided our project and whose enthusiasm motivated us. Also, I’d like to thank all the performers who participated in this event.
and were courageous enough to share their stories. You made REDEFINE what it was. We were largely supported by the Men and Masculinity organization on campus, and Nick Bilich and Winston Chang’s help was integral in putting this event on. Lastly, thank you to the Communication Studies department, for all the professors I have had these past four years who taught me and challenged me within this great discipline.

The idea for this project came from working with Original Womxn’s Narratives (OWN), which is put on by the Cal Poly Gender and Equity Center (GEC). Through my involvement with the production I was able to witness the power of performance. There are a myriad of topics addressed in the show, some very serious, others more light-hearted. No matter what emotion may be conveyed, as an audience member you really feel it and I think that’s an ideal way to build empathy. Additionally, as a performer, the production can be a very cathartic process, to share something personal in such a vulnerable setting. I wanted to use this power of performance to educate and bring awareness around topics of masculinity. Since taking COMS 385 Media Criticism with Dr. Skiles, I have been very interested in masculinity studies. The more I read about it, the more I realized that outside of the academic sphere, it is very difficult to have discussions about hegemonic masculinity. While it is important to study and research it, it’s also vital to take steps to keep individuals socially aware. We do not want to perpetuate the toxic aspects of our traditional notions of masculinity. It was the combination of talking about indirect or direct experiences with masculinity and performance that the idea for the senior project happened. It was through working with Dr. Jnan Blau, Hannah Martell, and Mason Montgomery that REDEFINE: Messages About Masculinity came to be.

It took over two Quarters to plan this event. Beginning in the fall, we worked together to
come up with what we wanted the event to look like and feel like. This changed throughout the brainstorming process, and we decided to include the stories of all identifying genders and not just male-identified individuals. Once we had a better idea of what the event would look like we came up with a name, which was thought of by Hannah. I think that coming up with a name and then a logo which was generated by Mason, was a large turning point for us. The branding of the event really gave our project an identity and clear intention. We then began the fundraising process, and we found that since we were not a club it was difficult to be accepted for grants. Therefore, we had to pivot and ask for money by reaching out to individual campus entities as suggested by our advisor. This was much more successful and we were able to fundraise $700. Then, partnering with Men and Masculinity made everything much easier. It was easier to reserve spaces, hold events on campus, and secure or access campus resources.

The event itself was undoubtedly the best part of the process. I had anticipated how it would all turn out and we ran through the pieces the day before, but nothing compared to the day of. I was so moved by how many audience members came up to me after and shared how the event broadened their perspective on masculinity. There were a handful of performers who shared stories they had never shared with anyone before. To them it was also a very cathartic experience. I felt very lucky that we had such a wide range of expressions and narratives that were not only about various topics but also presented through different mediums. Overall, I feel a great sense of pride with this project and am happy knowing that we were able to leave a legacy with this project.

Individual Reflection - Mason
I would like to start this reflection by thanking Hannah Martell and Anna Goryachikova for all of the energy and hard work they put into this project every step of the way. I would also like to thank our advisor, Dr. Blau, for his input and support throughout the entire project. Furthermore great thanks are due to all of those who performed in REDEFINE. The variety, execution, and cohesiveness of their great performances are what made the event truly special.

Upon arriving to the first day of my senior project seminar in the fall of 2018 with Dr. Kolodziejski, I was clueless as to what I wanted to do for my senior project. The understanding of the minimal work needed to have a successful project was something I had gathered by speaking with other Communication Studies majors. I felt prepared for what was needed to get the job done, but I had no idea what I was going to get myself into once I committed to REDEFINE.

After a handful of exercises Dr. Kolodziejski gave the class time to conjure up an idea of what each individual wanted to pursue for their project, and I soon knew that I wanted to focus on the topic of masculinity. The relevancy of this topic in the social sphere has only become greater in recent years considering the political and ideological divides that have recently consumed mass media in the United States. While the spotlight on toxic masculinity is warranted, and necessary in order to improve social understandings toward something more healthy, it seems to receive the entire spotlight. What I wished to work on for my senior project was something that flipped the script and promoted positive and healthy understandings of masculinity.

As a former football player at Cal Poly, and a lifetime of high-level athletics under my belt prior to that I have been surrounded by good, bad, and ugly practices of what many consider “traditional” forms of masculinity. Team athletics provide a channel for comradery that bring out both the best and worst in people, especially young men. These traditional forms of masculinity
helped mold me into the person that I am today; but unlike many of those I was molded with, I have been lucky enough to expand my perspective on masculinity. This means, now, a more inclusive and broad definition of masculinity that if more widely understood could make the social landscape a better place.

Once my goal was realized I was soon paired with Anna because she was also interested in the topic of masculinity and she knew she wanted to do an event-based project. I was simultaneously excited and nervous because of the fact that I had never planned an event. Soon after this we were put in touch with Hannah who we had both known through previous communication studies courses. Hannah was interested in doing a performance based project as well, and soon enough we were all sitting down talking over our vision for what would eventually be called “REDEFINE.” After speaking with these two amazing women I immediately knew we were about to do something special.

As the process began there was always something on the to-do list. I learned so much on the go and as our project took form so did the excitement. This excitement was paired with a handful of hardships along the way to the final production but ultimately they made the final result even more satisfying. Whether it was dragging tables and plywood boards across campus for our boothng events (leaving me drenched in sweat) or being rejected by multiple locations for the final production until finding a home, the storm was always weathered.

Ultimately I could not feel more blessed or be more proud to have played a role in the creation of REDEFINE as my senior project. The night of the event was truly special. Everything worked out much more smoothly than many, including myself, anticipated. The performances were captivating, the seats were filled, and everyone walked away better off for participating or
attending. The entire project was a step out of my comfort zone, and that was what I needed to gain personal growth and reflection I wouldn’t have had with any other project. I had a great time throughout the entire journey and hope to carry on what we did for years to come. Thank you.

Conclusion

As Communication Studies majors who have been studying communication for a few years now, and as members of our culture/society who went through this whole experience together, we find ourselves awestruck by the unforgettable impact this event has had on us, and will continue to have on us as we move forward with our lives. With this event, we had dreams of influencing the attitudes and beliefs of others, to encourage healthy masculinity as opposed to toxic masculinity, and to foster a conversation that created a change in thinking when it came to what it means to be masculine. Yet, never did we realize how much this experience would change our lives for the better. As we sit here wrapping up this paper, we can’t help but reminisce about all the good that has come from this project. From being involved with Men & Masculinity, to getting to know each and every one of our performers, to genuinely getting to spend time together as a senior project team, the memories are plentiful and will forever be some of our favorite moments from college.

Going forward, we are proud to say that we have learned so much about ourselves, about others, and of course about healthy masculinity. We have grown to learn so much more about effectively communicating with other people. As well as, tailoring a specific topic to influence the attitudes and beliefs of others, and about how to embrace empathy at its fullest capacity. It is difficult to describe our appreciation for our major, and for this senior project, simply because its influence has made us speechless. We are humbled to know that we were able to touch the souls
of so many people, and have the privilege of it being the other way around as well. One of the best parts is that we know our major, and our senior project, will be carried with us throughout our lives. We will always appreciate what we have learned, and will look forward to expanding that knowledge in the future.

We can honestly say that, as we are now able to walk away from this project physically, we will never forget the event and the positive impact the entire process has had on our lives at Cal Poly, and beyond. We do hope that, one day, we can come back to another REDEFINE event in the future and see another group of communication studies students who were just as inspired as we were about promoting healthy masculinity, picking up right where we left off.
References


Kluch, Y. (2015). “The man your man should be like”: Consumerism, patriarchy and the


Appendices

Appendix A

Project Timeline
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Item/Event</th>
<th>Action</th>
<th>Comments</th>
<th>Responsibility</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>January 17th - 13th</td>
<td>Recruit performers and narratives</td>
<td>Create GoogleForms/Post online &lt;br&gt;Create 3 sample pieces that people can perform (if not writing their own) &lt;br&gt;Make list of Clubs/Organizations to reach out to</td>
<td>Aim to get 15-25 performers. Authors can choose to perform piece of chosen, but authors can choose to not perform as well</td>
<td>Mason/Hannah</td>
</tr>
<tr>
<td></td>
<td>Anna is in Colombia</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>January 21st - January 27th</td>
<td>Recruit performers and narratives</td>
<td>Finalize and submit grant applications</td>
<td>Mason send out grants. [3] Anna send out grants</td>
<td>Mason, Hannah, Anna</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 3    | January 28th - February 3rd   | Venue reserved         | Recruit for video <br>Info Session for REDEFINE | Rehearse a classroom during UI hour (1/31) | Mason, Hannah, Anna, Ali
<p>| | | | | | |
|      |                               |                        |                                                                       |                                                                          |                         |
| 4    | February 4th - February 10th  | Recording Session #1   | Provide snacks for those participating in video (Sunday 2/10 2-6pm) | Preferably during weekend | Mason and Anna provide snacks. Hannah deals with recordings |
|      |                               |                        |                                                                       |                                                                          |                         |
| 5    | February 11th - February 17th | Recording Session #2   | Provide snacks for those participating in video | Meet this week to create performance structure RD all together | Mason and Anna provide snacks. Hannah deals with recordings |
|      |                               |                        |                                                                       |                                                                          |                         |
| 6    | February 18th - February 24th | Recording Session #3   | Provide snacks for those participating in video | Meet this week to create performance structure RD all together | Mason and Anna provide snacks. Hannah deals with recordings |
|      |                               |                        |                                                                       |                                                                          |                         |
| 7    | February 25th - March 3rd     | Have marketing materials finalized | Receive materials from Julia and create a FB group for event and an executable | Finalized performance structure | Mason, Hannah, Anna     |
|      |                               |                        |                                                                       |                                                                          |                         |
| 8    | March 4th - March 10th        | Video audition         | Post marketing materials online/in campus | Preparations for video audition | Mason, Hannah, Anna     |
| 9    | March 11th - March 17th       | Gather event supplies   | Go to Home Depot and buy supplies |                                           | Mason, Hannah, Anna     |</p>
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Activity Details</th>
</tr>
</thead>
</table>
| March 16th - March 20th | Prepare chalkboards  
Meet this week to create chalkboards (all 4).  
Store chalkboards at Hannah’s or Anna’s house.  
Hannah, Mason, Anna |
| March 21st - March 31st | Begin rehearsals  
Hannah, Mason, Anna |
| April 1st - April 14th | Meet as soon as possible and divvy up tasks accordingly.  
Take out exactly what the quarter will look like.  
Hannah, Mason, Anna |
| April 8th - April 14th | UU Event 4/11 + Flyer for event  
Chalkboard #1: A Good Man vs. A Bad Man  
Hannah, Mason, Anna |
| April 18th - April 21st | Performance Practice  
Reserve classroom for practice  
Hannah leads Mason reserves |
| April 22nd - April 26th | UU Event 4/25 + Flyer for event  
Chalkboard #3: What does healthy masculinity mean to you?  
Hannah, Mason, Anna |
| April 23rd - May 3rd | Performance Practice  
Reserve classroom for practice  
Hannah leads Mason reserves |
| May 4th - May 16th | Final Performance  
Dress rehearsal  
Hannah, Mason, Anna |

Appendix B
## Performance Schedule

<table>
<thead>
<tr>
<th></th>
<th>Person Performing</th>
<th>Title of Performance</th>
<th>Genre</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>Hannah, Anna, Mason</td>
<td>Introduction</td>
<td>Narrative + 1st half of video</td>
<td>10 mins</td>
</tr>
<tr>
<td>1</td>
<td>Winston Chang</td>
<td>&quot;But&quot;</td>
<td>Poem</td>
<td>5 mins</td>
</tr>
<tr>
<td>2</td>
<td>Cole Trathway</td>
<td>&quot;Beach Boys*&quot;</td>
<td>Poem</td>
<td>5 mins</td>
</tr>
<tr>
<td>3</td>
<td>Calvin Tower</td>
<td>&quot;Confessionals, Bullshit, and Carrots&quot;</td>
<td>Poem</td>
<td>20-25 mins</td>
</tr>
<tr>
<td>4</td>
<td>Jael Rudy</td>
<td>&quot;People You May Know&quot;</td>
<td>Poem</td>
<td>5 mins</td>
</tr>
<tr>
<td>5</td>
<td>Alison O'Hearn</td>
<td>&quot;Little portable cosmogony&quot;</td>
<td>Narrative</td>
<td>5 mins</td>
</tr>
<tr>
<td>6</td>
<td>Tabata</td>
<td>&quot;Sissors&quot;</td>
<td>Short Film</td>
<td>15-17 mins</td>
</tr>
<tr>
<td>Int</td>
<td></td>
<td></td>
<td></td>
<td>10-15 mins</td>
</tr>
<tr>
<td>7</td>
<td>Dema - Band</td>
<td>TBD</td>
<td>Band/Music</td>
<td>5-10 mins</td>
</tr>
<tr>
<td>8</td>
<td>Lara Hailer</td>
<td>&quot;Reclaiming Romans&quot;</td>
<td>Poem</td>
<td>5 mins</td>
</tr>
<tr>
<td>9</td>
<td>Nick Bitch</td>
<td>&quot;Wastasi&quot;</td>
<td>Poem</td>
<td>5 mins</td>
</tr>
<tr>
<td>10</td>
<td>Austin Gartler</td>
<td>&quot;Vaginas / Ratas&quot;</td>
<td>Music</td>
<td>10 mins</td>
</tr>
<tr>
<td>11</td>
<td>Jean Blau</td>
<td>&quot;Only Badass Bitches*&quot;</td>
<td>Poem</td>
<td>10 mins</td>
</tr>
<tr>
<td>12</td>
<td>Hannah Martell</td>
<td>&quot;Remove the Mask&quot;</td>
<td>Narrative</td>
<td>5-7 mins</td>
</tr>
<tr>
<td>Con</td>
<td>Hannah, Anna, Mason</td>
<td>Conclusion</td>
<td>2nd half of video/conclusion</td>
<td>7 mins</td>
</tr>
</tbody>
</table>
Appendix C

Event Marketing Flyer
MAY 7TH
Berg Gallery
7 PM - 9 PM

FREE ADMISSION
AN EVENT COMPRISED OF
MONOLOGUES, MUSIC, FILM,
AND ART DISCUSSING TOPICS
AROUND MASCULINITY

“MASCULINITY IS NOT A FIXED,
INEVITABLE, NATURAL STATE OF
BEING, BUT RATHER A PROJECTION, A
PERFORMANCE, A MASK, THAT MEN
OFTEN WEAR TO SHIELD THEIR
VULNERABILITY AND HIDE THEIR
HUMANITY.” - JACKSON KATZ

IN COLLABORATION WITH:

Appendix D

Event Program
Our Team

Appendix E

Event Program

Introduction & Video

"But" ..................... Winston Chang
"Beach Boz" ...................... Cole Treadway
"Confessibles, Bukkake, and Carrots" **CW** ........ Calvin Tower
"People You May Know" **CW** .......... Aro Rudy
"Little Portable Cosmogony" .................. Alison O’Neill
"Slipers" ......................... Tabatha Cordello & Christian Lebacher

Intermission

Donna .......................... Donna
"Reclaiming Romance" ................... Luka Hailer
"Vassies" ......................... Nick Bish
"Raisita # Raisa" ..................... Austin Gardier
"Only Raisas Bitchos" ............... Jean Elau
"Remove the Mask" ............... Hannah Marcell

Closing & Video

**CW** - Includes topics of Sexual Assault & Abuse

What is REDEFINE?

The overarching goal of this event is to start a conversation about masculinity and to educate. As communication students we study the value of building relationships and communicating effectively. We believe that listening to personal narratives of diverse interpretations of masculinity through monologues, music, and video is a great way to learn about masculinity. As audience members and performers, we will come to understand how crucial it is to create a space for those to speak their truth about topics often not discussed.

We all perpetuate—both consciously and unconsciously—this single narrative of what a man is. Yet the reality is there are detrimental and pervasive effects to such a narrow understanding of masculinity. This event sets out to show that it is the responsibility of all to reinforce healthy representations of masculinity. It builds allyship, acceptance, and empathy, and these are all integral components in creating a more inclusive environment. It is everyone’s obligation to be well-informed and to allow for various expressions of masculinity. And above all else, it shows it is everyone’s responsibility to REDEFINE what it means to be masculine.

Thank you to Men and Masculinity for supporting and continuing this project on after we graduate!
THINGS TO WATCH

The Mask You Live In
1h 37m Available on Netflix
A documentary that examines American masculinity.

Tough Guise
1h 22m Available on Kanopy
A documentary that discusses violence, media, and the crisis in masculinity. Created by Jackson Katz, a positive masculinity pioneer and advocate.

It’s time for porn to change | Erika Lust | TEDxVienna
13m Available on Youtube
Erika Lust, an erotic film maker, talks about the need for porn to change its representation of gender, relationships, and sex.

What ‘Real’ Men Cry Like & Am I Pretty Now
Website available online
A photographer who does photo series about breaking gender stereotypes.

NOTIONS OF MASCULINITY ARE SHAPED BY ALL, SO IT IS EVERYONE’S RESPONSIBILITY TO PROMOTE AND FOSTER A CULTURE OF POSITIVE MASCULINITY.
MEN & MASCULINITY

At Cal Poly

"The Men and Masculinity Program engages male-identified students regarding gender-based violence, with the purpose of (1) establishing positive masculine gender norms on campus; And (2) responding to men involved in incidences of gender-based violence with restorative support. We do this through education, advocacy and mentorship.

NICK BILICH: COORDINATOR

"Nick’s passion for gender-based violence prevention and masculinity topics began at Cal Poly during his service as an AmeriCorp VIP Member with Safety and the Gender Equity Center (2011-2012). Prior to being hired as the Men and Masculinity Program coordinator, Nick facilitated Safe’s six-week Sexual Misconduct Training and participated in its Respondent Advising Program."
**Appendix F**

**Expense Excel**

<table>
<thead>
<tr>
<th>Item</th>
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<tbody>
<tr>
<td>Julia's Design</td>
<td>$40.00</td>
<td>Anna</td>
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<tr>
<td>Video Pizza</td>
<td>$20.00</td>
<td>Mason</td>
</tr>
<tr>
<td>Chalkboard Markers</td>
<td>$16.15</td>
<td>Anna</td>
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<tr>
<td>Stickers</td>
<td>$115.00</td>
<td>Anna</td>
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<tr>
<td>Vinyl Banner</td>
<td>$62.06</td>
<td>Hannah</td>
</tr>
<tr>
<td>Boards(4), Paint, Primer &amp; Rollers</td>
<td>$77.98</td>
<td>Mason</td>
</tr>
<tr>
<td>Videographer</td>
<td>$40.00</td>
<td>Anna</td>
</tr>
<tr>
<td>Decorations from Dollarstore</td>
<td>$22.00</td>
<td>Anna</td>
</tr>
<tr>
<td>DR Pizza, Salad, Cookies, &amp; Water</td>
<td>$39.80</td>
<td>Mason</td>
</tr>
<tr>
<td>Production Food &amp; Drink</td>
<td>$133.10</td>
<td>Mason</td>
</tr>
<tr>
<td>Pitchers and Balloons</td>
<td>$36.52</td>
<td>Anna</td>
</tr>
<tr>
<td>Nails and Board</td>
<td>$12.24</td>
<td>Anna</td>
</tr>
<tr>
<td>More dollarstore decorations</td>
<td>$4.31</td>
<td>Anna</td>
</tr>
<tr>
<td>Yarn from Michaels</td>
<td>$4.08</td>
<td>Anna</td>
</tr>
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<td>Brochures</td>
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<td><strong>Total</strong></td>
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Anna Total: $290.30
Hannah Total: $129.63
Mason Total: $270.88

$494.51
Appendix G

Diversity Funding Committee Grant
TO: Communication Studies Department
FROM: Diversity Funding Committee
SUBJECT: Award Notification
DATE: 2/12/19
CC: Denise Lazar

The Diversity Funding Committee (DFC) was established by Career Services and campus collaborators, with support from the Career Partners Program, to provide funding to foster diversity and inclusion among faculty, staff and students at Cal Poly.

On behalf of the DFC, we are happy to present the Communication Studies Department with an award of $250 to support your 5/3/19 event, REDEFINE.

Please note that this award cannot be used for events that:

- Are not consistent with California State University policies and state and federal laws
- Directly support or oppose any candidate for public office, whether partisan or not, or to support or oppose any issue before the voters as required by California Education Code Title V, Section 42403
- Will serve alcohol or drugs, including marijuana

Next Steps:
1) Reach out to Denise Lazar, Office Analyst, to discuss the process for transferring funding to your account: dlazar@calpoly.edu or 805-756-5970.

2) Include the attached Diversity Funding Committee logo on your event’s marketing materials.

After Your Event:
Send the attached Event Summary Sheet to ameberle@calpoly.edu no later than two (2) weeks after your event.

General Questions:
Contact Ashley Eberle, DFC Chair, at ameberle@calpoly.edu or (805) 756-5962.

Thank you for your commitment to making Cal Poly a more diverse and inclusive campus.

Appendix H
Diversity Funding Committee Grant Application

1. **Diversity Funding Committee: Funding Request Application**

   **Who is coordinating your event?**
   This person will be the point of contact for the DFC.

<table>
<thead>
<tr>
<th>Department/Organization</th>
<th>Communication Studies Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Name</td>
<td>Mason</td>
</tr>
<tr>
<td>Last Name</td>
<td>Montgomery</td>
</tr>
<tr>
<td>Job Title or Affiliation with Department/Organization</td>
<td>University-Sponsored Student</td>
</tr>
<tr>
<td>Email Address</td>
<td><a href="mailto:mmontg07@calpoly.edu">mmontg07@calpoly.edu</a></td>
</tr>
<tr>
<td>Phone Number</td>
<td>5412928470</td>
</tr>
</tbody>
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2. **Who handles finances for your department/organization?**

<table>
<thead>
<tr>
<th>First Name</th>
<th>Richard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last Name</td>
<td>Besel</td>
</tr>
<tr>
<td>Job Title or Affiliation with Department/Organization</td>
<td>Communication Studies Department Chair</td>
</tr>
<tr>
<td>Email Address</td>
<td><a href="mailto:rbesel@calpoly.edu">rbesel@calpoly.edu</a></td>
</tr>
<tr>
<td>Phone Number</td>
<td>805-756-2957</td>
</tr>
</tbody>
</table>

3. **Event name**

   REDEFINE

4. **Event start date**

   05/03/2019
Appendix I

Diversity Funding Committee Application Submission
Diversity Funding Committee • Application Submitted

"The Diversity Funding Committee was established by Career Services and campus collaborators, with support from the Career Partners Program, in response to the need of fostering campus diversity and inclusion among our faculty, staff, and students at Cal Poly San Luis Obispo. Guided by Cal Poly's Statements on Diversity and Commitment to Community, the DFC shall work together to allocate funding to Cal Poly's campus community to increase understanding of diversity and inclusion."

- **Winter 2019**: To fund events that take place by the end of Spring 2019 quarter
  - Application due: Friday, January 25, 2019 by 4:00 p.m.
  - Funds available to recipients: Week of February 11, 2019

- **Spring 2019**: To fund events that take place by the end of Fall 2019 quarter
  - Application due: Friday, April 19, 2019 by 4:00 p.m.
  - Funds available to recipients: Week of May 6, 2019

Diversity & Inclusion Enrichment Grant • Application Submitted

https://diversity.calpoly.edu/content/equity-enrichment-fund

The purpose of the Diversity & Inclusion Enrichment Grant is to support initiatives that are aligned with OUDI's diversity goals. From year-to-year the focus of the funding might change depending on the emphasis on particular initiatives that we believe will impact segments of the campus or the campus as a whole.

During the past year, the Collective Impact work which involves the whole university has been instrumental in establishing goals and identifying recommendations that address those goals. This year the Office of University Diversity & Inclusion (OUDI) will be focusing on providing funding for guest speakers that align with the following Collective Impact areas:

- Campus Climate
- Recruitment and Retention of faculty, staff, and students
- Diversity in curriculum and co-curriculum

One aspect that will be critical in helping us determine funding is your statement outlining how your speaker will align with one or more of the identified areas.

Approved sponsorships must be paid on a state Guest Speaker Form. Funding will not be provided in any other formats. The maximum funding amount is $1,000 and will be based on the size of the intended audience.

- Cal Poly students, staff, faculty, or groups can apply for sponsorships
- One sponsorship may be granted to the individual or group per fiscal year

**Winter 2019**: Application due: Friday, February 1, 2019 by 5:00 p.m. **Spring 2019**: Application due: Friday, April 26, 2019 by 5:00 p.m.

Appendix J

Front of Berg Gallery
Appendix K

Chalkboards from Weekly Boothing
Chalkboards from Four Mini-Events:

- What does it mean to be a man?
- How do you express your masculinity?
- What does “being masculine” mean to you?
- Standing up for what you believe in

Appendix L
Email Template to Recruit Performers

Email to Recruit Performers

Subject: COMS Senior Project: Recruiting Writers and Performers for Spring 2019 Event

Calling all writers, performers, and volunteers,

Our names are Anna, Hannah, and Mason, and we are currently working on our Communication Studies senior project called: REDEFINE! Here is a brief description of what our project is about:

The overarching goal with this event is to educate and start a conversation about masculinity, how it’s constructed socially, and how we can all work to redefine what it means. Male-identified individuals in our society have been acculturated to suppress their emotions and sensitivity because expressing them is stereotypically not viewed as “manly.” A man is rather socially constructed as one who is dominant and strong, both physically and mentally. However, Dr. Jackson Katz, masculinity scholar, explains how masculinity is “not a fixed, inevitable, natural state of being, but rather a projection, a performance, a mask, that men often wear to shield their vulnerability and hide their humanity.” Those who do not subscribe to these strict parameters society puts forth continually feel as though they are not enough.

As communication students, we believe that listening to personal narratives of diverse interpretations of masculinity through monologues, music, and video will result in achieving our goal of educating and starting those redefining conversations about masculinity. Audience members and performers will come to understand how crucial it is to create a space for male-identified individuals to speak their truth and feel comfortable being open about how they want to display their masculinity, building allyship and empathy.

With that said, we are super excited to announce that we are looking to recruit writers and performers of all genders for our final performance event that will take place in Spring Quarter, at the beginning of May! No matter your background, please feel free to join our project if you are even the least bit interested, as we would love to have as much input, feedback, and participation as possible.

We are ideally looking for 15-25 performers (TBD amount of writers) and are going to hold an introductory meeting on campus this Thursday, January 31st at 11am-12pm, Building 10, Room 220. At this meeting, we will go into more depth about all of the details you need to know, and will answer any questions you may have. If you can’t make this date, feel free to contact us and we can schedule a different time to meet!
For the next two weeks after the intro meeting, we will be holding “auditions” (during UU hour on Thursday, 2/7 and 2/14, room details TBD). All you need to know right now is that you will be provided with a list of 5 broad questions all centered around masculinity in some way. After this meeting, if you wish to audition, you will choose to answer one of those questions with your own personal narrative, in whatever way you’d like. Be creative, be respectful and have fun with it! We encourage people to think outside the box, and are open to other suggestions as well. *If you do not want to write a personal narrative and are interested in just performing, we will provide a few sample pieces for you to use for the audition.*

So, even if you are the least bit interested, please fill out this google form to let us know as soon as possible. Also, please feel free to send this email along to anyone you think may be interested: friends, clubs, organizations, etc.

We are looking to make our senior project one that can become a recurring event here at Cal Poly SLO, in order to make a long-lasting impact on the Cal Poly community and beyond.

We look forward to hearing from you soon, and please contact the following person below if you have any questions:

Hannah Martell  
Email: hmartell@colpoly.edu

See you on January 31st at 11am!

Cheers,

Anna Goryachikova, Hannah Martell, and Mason Montgomery