

Television And Gender Representation

A riveting and powerful story of an unforgiving time, an unlikely friendship and an indestructible love

Popular media present a vast array of stories about women and men. What impact do these images and ideas have on people's identities? The new edition of *Media, Gender and Identity* is a highly readable introduction to the relationship between media and gender identities today. Fully revised and updated, including new case studies and a new chapter, it considers a wide range of research and provides new ways for thinking about the media's influence on gender and sexuality. David Gauntlett discusses movies such as *Knocked Up* and *Spiderman 3*, men's and women's magazines, TV shows, self-help books, YouTube videos, and more, to show how the media play a role in the shaping of individual self-identities. The book includes: a comparison of gender representations in the past and today, from James Bond to *Ugly Betty* an introduction to key theorists such as Judith Butler, Anthony Giddens and Michel Foucault an outline of creative approaches, where identities are explored with video, drawing, or Lego bricks a Companion Website with extra articles, interviews and selected links, at: www.theoryhead.com.

Many different groups of people are subject to stereotypes. Positive stereotypes (e.g., "older and wiser") may provide a benefit to the relevant groups. However, negative stereotypes of aging and of disability continue to persist and, in some cases, remain socially acceptable. Research has shown that when exposed to negative images of aging, older persons demonstrate poor physical and cognitive performance and function, while those who are exposed to positive images of aging (or who have positive self-perceptions of aging) demonstrate better performance and function. Furthermore, an individual's expectations about and perceptions of aging can predict future health outcomes. To better understand how stereotypes affect older adults and individuals with disabilities, the National Academies of Sciences, Engineering, and Medicine, with support from AARP, convened a public workshop on October 10, 2017. This publication summarizes the presentations and discussions from the workshop.

Sitcoms of the 1950s and 1960s are widely considered conformist in their depictions of gender roles and sexual attitudes. In *Camp TV* Quinlan Miller offers a new account of the history of American television that explains what campy meant in practical sitcom terms in shows as iconic as *The Dick Van Dyke Show* as well as in more obscure fare, such as *The Ugliest Girl in Town*. Situating his analysis within the era's shifts in the television industry and the coalescence of straightness and whiteness that came with the decline of vaudevillian camp, Miller shows how the sitcoms of this era overflowed with important queer representation and gender nonconformity. Whether through regular supporting performances (Ann B. Davis's Schultzy in *The Bob Cummings Show*), guest appearances by Paul Lynde and Charles Nelson Reilly, or scripted dialogue and situations, industry processes of casting and production routinely esteemed a camp aesthetic that renders all gender expression queer. By charting this unexpected history, Miller offers new ways of exploring how supposedly repressive popular media incubated queer, genderqueer, and transgender representations.

"This thesis addresses the issue of gender representation and gender roles in children's television. The term 'gender

representation, ' in this context, refers to the number of female characters compared to the number of male characters present in children's television programming. 'Gender roles' refers to the activities female and male characters are performing on these shows and whether or not they fit within stereotypical female and male roles in Western culture. ... Female characters are portrayed as less important than their male counterparts. While there has been some change in the range of roles female characters span in recent years, females are still quite rarely portrayed in traditionally masculine professions in children's television programming."--Author's abstract.

From *The Real Housewives of Atlanta* to *Flavor of Love*, reality shows with predominantly black casts have often been criticized for their negative representation of African American women as loud, angry, and violent. Yet even as these programs appear to be rehashing old stereotypes of black women, the critiques of them are arguably problematic in their own way, as the notion of “respectability” has historically been used to police black women’s behaviors. The first book of scholarship devoted to the issue of how black women are depicted on reality television, *Real Sister* offers an even-handed consideration of the genre. The book’s ten contributors—black female scholars from a variety of disciplines—provide a wide range of perspectives, while considering everything from *Basketball Wives* to *Say Yes to the Dress*. As regular viewers of reality television, these scholars are able to note ways in which the genre presents positive images of black womanhood, even as they catalog a litany of stereotypes about race, class, and gender that it tends to reinforce. Rather than simply dismissing reality television as “trash,” this collection takes the genre seriously, as an important touchstone in ongoing cultural debates about what constitutes “trashiness” and “respectability.” Written in an accessible style that will appeal to reality TV fans both inside and outside of academia, *Real Sister* thus seeks to inspire a more nuanced, thoughtful conversation about the genre’s representations and their effects on the black community.

The emergence of "male-centered serials" such as *The Shield*, *Rescue Me*, and *Sons Of Anarchy* and the challenges these characters face in negotiating modern masculinities. From the meth-dealing but devoted family man Walter White of AMC’s *Breaking Bad*, to the part-time basketball coach, part-time gigolo Ray Drecker of HBO’s *Hung*, depictions of male characters perplexed by societal expectations of men and anxious about changing American masculinity have become standard across the television landscape. Engaging with a wide variety of shows, including *The League*, *Dexter*, and *Nip/Tuck*, among many others, Amanda D. Lotz identifies the gradual incorporation of second-wave feminism into prevailing gender norms as the catalyst for the contested masculinities on display in contemporary cable dramas. Examining the emergence of “male-centered serials” such as *The Shield*, *Rescue Me*, and *Sons of Anarchy* and the challenges these characters face in negotiating modern masculinities, Lotz analyzes how these shows combine feminist approaches to fatherhood and marriage with more traditional constructions of masculine identity that emphasize men’s role as providers. She explores the dynamics of close male friendships both in groups, as in *Entourage* and *Men of a Certain Age*, wherein characters test the boundaries between the homosocial and homosexual in their relationships with each other, and in the dyadic intimacy depicted in *Boston Legal* and *Scrubs*. *Cable Guys* provides a much needed look into the under-considered subject of how constructions of masculinity continue to evolve on television.

One of the most popular shows to come out of Shondaland, Shonda Rhimes's production company, is ABC's political drama *Scandal* (2012–18)—a series whose tremendous success and marketing savvy led LA Times critic Mary McNamara to hail it as "the show that Twitter built" and Time magazine to name its protagonist as one of the most influential fictional characters of 2013. The series portrays a fictional Washington, DC, and features a diverse group of characters, racially and otherwise, who gather around the show's antiheroine, Olivia Pope, a powerful crisis manager who happens to have an extramarital affair with the president of the United States. For seven seasons, audiences learned a great deal about Olivia and those interwoven in her complex world of politics and drama, including her team of "gladiators in suits," with whom she manages the crises of Washington's political elite. This volume, named for both Olivia's team and the show's fans, analyzes the communication, politics, stereotypes, and genre techniques featured in the television series while raising key questions about the intersections of race, gender, sexuality, and viewing audiences. The essays range from critical looks at various members of *Scandal*'s ensemble, to in-depth analyses of the show's central themes, to audience reception studies via interviews and social media analysis. Additionally, the volume contributes to research on femininity, masculinity, and representations of black womanhood on television. Ultimately, this collection offers original and timely perspectives on what was one of America's most "scandalous" prime-time network television series.

Traditionally, men have been the primary face and voice of live broadcasting. Limited research has compared Designated Market Areas by news content. This study compared and analyzed gender representations between large and small market news programs in the Northwest region of the United States. Hard news stories are those which audiences expect to be included in a newscast and are more likely time-sensitive. Soft stories, on the other hand, are those known to be not as crucial or time-sensitive as hard stories. The purpose of this study was to examine two major topics: (1) gender representation as news anchors and reporters, and (2) gender representation in types of stories covered. Data of gender representation was compared and analyzed between a large and small news market. Notable differences and similarities between both markets were revealed. This study found female news reporters present 16% more hard stories than male reporters even when females were underrepresented as overall news talent compared to male news talent. Males represented 55% of news talent compared to females at 45% of news talent. Male anchors also presented more news stories as overall news talent, indicating visible gender inequality in the presentation of news stories. Another important purpose of this study was to introduce a preliminary study by comparing and analyzing gender representation data by television market size. An important difference found regarding news anchors, was the large market sample more equally represented both males and females as anchors, whereas the small market sample did not. The data revealed a 56% disparity by exhibiting males 78% of the time and females only 22% of the time in the small news market. Both markets also displayed significant differences in the total count of news anchors, reporters, and news content.

The characters in children's television model behaviors and characteristics that have the potential to perpetuate or counter traditional gender stereotypes. This study utilizes a content analysis of the highest rated children's television programs in 2014, including the top programs for both preschoolers (ages 2-5) and school-age children (ages 6-11). The analyses found that male

characters, comprising 60.2% of all characters, continue to dominate popular children's television. Results suggest that a larger number of stereotypical female gender roles continue to be perpetuated through these programs than male gender roles, particularly in shows popular among school-age children. The research examines the differences in gender representation by target age of audience, animated and live action programs, networks (Disney Channel, Nickelodeon, PBS), and gender skew of audience. The implications of the findings on the socialization of children and ideas for future research are discussed. The media carry significant notions of social and cultural norms and values and have a powerful role in constructing and reinforcing gendered images. The news in particular has an important role in how notions of power are distributed in the society. This report presents study findings on how women and men are represented in the news in the Nordic countries, and to what extent women and men occupy the decision-making positions in the media. The survey is based on the recent findings from three cross-national research projects. These findings are supported by national studies. The results indicate that in all the Nordic countries women are underrepresented in the news media both as news subjects and as sources of information. Men also dominate in higher-level decision-making positions. The report includes examples of measures used to improve the gender balance in Nordic news.

Contemporary cultural theory, feminist criticism, and ethnography converge in this provocative study of the construction of meaning in mass culture. *Television Culture and Women's Lives* explores the complex relationship between the gender conflicts played out in the scripts of the popular television show *thirtysomething* and the real-life conflicts experienced by "baby-boomer" women viewers. Women viewers often reinterpreted the program's conservative view on gender roles, seeing it instead as a protest against real dilemmas women face as they try to integrate career and family priorities. Heide's study confirms women viewers' close identifications with *thirtysomething* characters and positions audience responses against the backdrop of changes in the lives of women in the 1980s and 1990s. *Television Culture and Women's Lives* accessibly treats fascinating issues related to cultural criticism, the relationship between mass media, and audiences, and the struggles faced by women in late twentieth-century America.

This book critically analyzes the portrayals of Black women in current reality television. Audiences are presented with a multitude of images of Black women fighting, arguing, and cursing at one another in this manufactured world of reality television. This perpetuation of negative, insidious racial and gender stereotypes influences how the U.S. views Black women. This stereotyping disrupts the process in which people are able to appreciate cultural and gender difference. Instead of celebrating the diverse symbols and meaning making that accompanies Black women's discourse and identities, reality television scripts an artificial or plastic image of Black women that reinforces extant stereotypes. This collection's contributors seek to uncover examples in reality television shows where instantiations of Black women's gendered, racial, and cultural difference is signified and made sinister. *Independent Women: From Film to Television* explores the significance for feminism of the increasing representation of women on and behind the screen in television contexts around the world. "Independent" has functioned throughout film and television history

as an important euphemism for "feminist". This volume investigates how this connection plays out in a contemporary environment that popular feminist discourse is constructing as a golden age of television for women. The original essays in the volume offer insights into how post-network television is being valued as a new site of independent production for women. They also examine how these connotations of creative control influence perceptions of both female creators and their content as feminist. Together, they provide a compelling perspective on the feminist consequences of how independence and "indie" have intensified as cultural sensibilities that coincide and engage with the digital transformation of television during the first decades of the 21st century. The chapters in this book were originally published in a special issue of *Feminist Media Studies*.

Television and Gender Representation

This book seeks to interrogate the representation of Black women in television. Cheers explores how the increase of Black women in media ownership and creative executive roles (producers, showrunners, directors and writers) in the last 30 years affected the fundamental cultural shift in Black women's representation on television, which in turn parallels the political, social, economic and cultural advancements of Black women in America from 1950 to 2016. She also examines Black women as a diverse television audience, discussing how they interact and respond to the constantly evolving television representation of their image and likeness, looking specifically at how social media is used as a tool of audience engagement.

Explores gender stereotypes and the transgression of these gender stereotypes in recent films, television series and music videos. Films that are cited include *Pride and Prejudice*, *Bridget Jones' Diary*, *Bride and Prejudice*, *Magnolia*, *American Beauty*, *Fight Club*, *High Noon*, *Brokeback Mountain* and the *Shrek* movies. *Sex and the City* and *Desperate Housewives*, and the music videos of 50 Cent and the G Unit are also explored.

In 1920 W.E.B. Du Bois cited the damnation of women as linked to the devaluation of motherhood. This dilemma, he argues, had a crushing blow on Black women as they were forced into slavery. Black womanhood, portrayed as hypersexual by nature, became an enduring stereotype which did not coincide with the dignity of mother and wife. This portrayal continues to reinforce negative stereotypes of Black women in the media today. This book highlights how Black women have been negatively portrayed in the media, focusing on the export nature of media and its ability to convey notions of Blackness to the public. It argues that media such as rap music videos, television dramas, reality television shows, and newscasts create and affect expectations of Black women. Exploring the role that racism, misogyny and media play in the representation of Black womanhood, it provides a foundation for challenging contemporary media's portrayal of Black women.

Research Paper from the year 2004 in the subject Communications - Intercultural Communication, grade: 1,3, University

of Augsburg, course: Academic Writing, language: English, abstract: Stereotypes and prejudice are omnipresent and therefore influence every person in his or her perception. Undoubtedly, most of us are unaware of this fact. As a phrase from the “Handwörterbuch der Psychologie” states, “The prejudice of our own impartiality is the strongest prejudice of all”(Asanger, & Wenninger, p. 539). Gender stereotype refers to the subjective perception of what a male or female should be or how one should behave. For example, a stereotypic Hong Kong Chinese person would perceive that females should be gentle, sympathetic and shy, whereas males should possess strong personality and leadership abilities (Fung, & Ma, 2000). Gender roles can change in alignment with changes in society. However, the Arima (2003) study determined that television advertisements in Japan still depicted the old gender stereotype of “men at work and women at home”, even though the rate of women attending college and of women in the working population has increased. Moreover, the younger generation in Japan supports the new gender stereotype of “men at work, women at both work and home”. In the US, television advertisements reflected gender role expectations, as well. Products that are assumed to appeal to female customers are presented exclusively by a female main character. Respectively, products predominantly designed for men, are exclusively presented by male characters (Blain, & McElroy, 2002). Although gender representation has been studied extensively in the US, little is known about the portrayal of gender stereotypes in German and Asian television advertisements. This study proposes to fill this gap by analysing German television advertisements and by comparing the findings to the results of latest studies on gender stereotypes in East Asia. This study examined gender representation and occupational portrayals on primetime television, in order to determine if gender-role stereotypes are still present throughout programming, and what progress, if any, has been made in comparison to previous studies. A content analysis was done on primetime programming airing during the fall of 2013 on ABC, CBS, NBC, Fox, and the CW, and analyzed gender, major and minor character, genre, occupation, and marital status. The findings of this study reveal that women are still underrepresented on-screen, as well as in prestigious occupations, especially when compared to their real world representation. This study also examined the five broadcast networks individually and found gender representation and occupational portrayal differences between the networks, revealing which networks have made progress towards equal and accurate representation, and which have not. The results of this content analysis suggest that stereotypical representations of men and women are still frequent on primetime television. Furthermore, these findings were examined in relation to social cognitive theory to determine the potential effect these portrayals could be having on viewers' gender role beliefs. While some improvements have been made in comparison to previous studies, progress still needs to be made among all primetime programming to represent female characters in a wide variety of occupations and roles that are more consistent with reality.

Gender equality is a moral and a business imperative. But unconscious bias holds us back and de-biasing minds has proven to be difficult and expensive. Behavioral design offers a new solution. Iris Bohnet shows that by de-biasing organizations instead of individuals, we can make smart changes that have big impacts—often at low cost and high speed. ""This book examines social gender representations in the content of mass media in various cultures"--Provided by publisher"--
On gender stereotyping on television.

American viewers are attracted to what they see as the non-scripted, unpredictable freshness of reality television. But although the episodes may not be scripted, the shows are constructed within a deliberately designed framework, reflecting societal values. The political, economic and personal issues of reality TV are in many ways simply an exaggerated version of everyday life, allowing us to identify (perhaps more closely than we care to admit) with the characters onscreen. With 16 essays from scholars around the world, this volume discusses the notion of representation in reality television. It explores how both audiences and producers negotiate the gulf between representations and truth in reality shows such as Survivor, The Apprentice, Big Brother, The Nanny, American Idol, Extreme Makeover, Joe Millionaire and The Amazing Race. Various identity categories and character types found in these shows are discussed and the accuracy of their television portrayal examined. Dealing with the concept of reality, audience reception, gender roles, minority portrayal and power issues, the book provides an in-depth look at what we see, or think we see, in "reality" TV. Instructors considering this book for use in a course may request an examination copy [here](#).

This dissertation, "Language and Gender Representations in the Reality Television Show Survivor: the Amazon" by Ho-ying, Holly, Chung, ???, was obtained from The University of Hong Kong (Pokfulam, Hong Kong) and is being sold pursuant to Creative Commons: Attribution 3.0 Hong Kong License. The content of this dissertation has not been altered in any way. We have altered the formatting in order to facilitate the ease of printing and reading of the dissertation. All rights not granted by the above license are retained by the author. Abstract: Abstract of thesis entitled Language and Gender Representations in the Reality Television Show Survivor: the Amazon submitted by Chung Ho-ying, Holly For the Degree of Master of Philosophy at the University of Hong Kong in August 2005 This thesis explores the revised representations of stereotypical masculinity and femininity in the American reality television show, Survivor: the Amazon (2002). Reality television has experienced an all-time high since its resurgence in the late twentieth century. Academic study of this genre is mainly found in communication studies, political science and sociology. Few attempts were made to discuss the relationship between language and gender representations on reality television. My study conducts a discourse analysis on how the images of a successful male and female survivor are created by Survivor: the Amazon. The data comprise the excerpted transcripts of the sixteen episodes. Gender representations in the modern media are far more complex and less stereotyped than in the past. The show's re-creating gender stereotypes, such as the men's having a better spatial sense and the women's being physically weaker, does not necessarily mean that conventional ideas of gender are being kept intact. My study argues that re-evaluations of masculinity and femininity can be done through examining the editing choices the show producers make. This thesis contributes to the study of language and gender representations in the media by opening

the door to alternative interpretations of familiar gender stereotypes. It also conveys a message that watching television programmes with critical eyes is the current trend towards the complex media messages nowadays. The study analyzes gender representations in three aspects: survival skills, leadership and the forming of relationships and strategies. It shows that some very stereotypical gender representations are still used but the messages conveyed by them are being re-negotiated and re-constructed. The conventional ideas that masculinity was/is laden with positive attributes whilst femininity indicated/indicates powerlessness are being challenged by the show. Typical masculinity, with features like aggressiveness and competitiveness, is depicted as less favored no matter whether it is a man or a woman who shows such qualities. On the other hand, cooperativeness and the building of mutually-beneficial relationships, which are normally associated with femininity, are valued and propagated by the show as attributes suitable for the representation of a successful "survivor." The idea of typical femininity, traditionally loaded with weak qualities like subservience and weakness, is confronted by the show. Femininity is depicted in the show as a masquerade strategically used by the women who knows the skill of manipulation. This study suggests that conventional modes of masculinity and femininity may still be maintained in the media so long as they are adjusted to the contemporary ways of living. The meanings of gender and sexuality in the popular media nowadays are increasingly up for to change. (424 words) DOI:

10.5353/th_b3580934 Subjects: Sex role on television Language and sex

and discussed. The effect of executive producer track record on the form and degree of change is also analyzed.

Difficult Women on Television Drama analyses select case studies from international TV dramas to examine the unresolved feminist issues they raise or address: equal labor force participation, the demand for sexual pleasure and freedom, opposition to sexual and domestic violence, and the need for intersectional approaches. Drawing on examples from *The Killing*, *Orange Is the New Black*, *Big Little Lies*, *Wentworth*, *Outlander*, *Westworld*, *Being Mary Jane*, *Queen Sugar*, *Vida*, and other television dramas with a focus on complex female characters, this book illustrates how female creative control in key production roles (direct authorship) together with industrial imperatives and a conducive cultural context (indirect authorship) are necessary to produce feminist texts. Placed within the larger context of a rise in feminist activism and political participation by women; the growing embrace of a feminist identity; and the ascendance of post-feminism, this book reconsiders the unfinished nature of feminist struggle(s) and suggests the need for a broader sweep of economic change. This book is a must-read for scholars of media and communication studies; television and film studies; cultural studies; American studies; sociology of gender and sexualities; women and gender studies; and international film, media and cinema studies.

Using sources from a wide variety of print and digital media, this book discusses the need for ample and healthy portrayals of disability and neurodiversity in the media, as the primary way that most people learn about conditions. It contains 13 newly written chapters drawing on representations of disability in popular culture from film, television, and print media in both the Global North and the Global South, including the United States, Canada, India, and Kenya. Although disability is often framed using a limited range of stereotypical tropes such as victims, supercrips, or suffering patients, this book shows how disability and neurodiversity

are making their way into more mainstream media productions and publications with movies, television shows, and books featuring prominent and even lead characters with disabilities or neurodiversity. Disability Representation in Film, TV, and Print Media will be of interest to all scholars and students of disability studies, cultural studies, film studies, gender studies, and sociology more broadly.

A discussion of a truly international range of television programs, this title covers alternative modes of television such as digital and satellite.

This book is a comprehensive and accessible introduction to the key debates concerning the representation of masculinities in a wide range of popular television genres. The volume looks at the depiction of public masculinity in the soap opera, homosexuality in the situation comedy, the portrayal of fatherhood in prime-time animation, emerging manhood in the supernatural teen text, alternative gender roles in science fiction, male authority in the police series, masculine anxieties in the hospital drama, violence and aggression in sports coverage, ordinariness and emotional connectedness in the reality game show, and domesticity in lifestyle television. Masculinity and Popular Television examines the ways in which masculinities are being constructed, circulated and interrogated in contemporary British and American programming, and considers the ways in which such images can be understood in relation to the 'common sense' model of the hegemonic male that is said to dominate the cultural landscape.

Women have fulfilled film roles that exhibit their historically subservient or sexualised positions in society, among others. Over the decades, the gender identity of women has fluctuated to include powerful women, emotionally strong women, lesbian women, and even neurologically atypical women. These identities reflect the change in societal norms and what is now acknowledged as more likely and more mainstream. The evolution of society's views of women can be mapped through these roles; from 1950's America where women were depicted as the counterpart to male characters and their masculinity either as a threat or support to the patriarchal norms; to more recent times, where these norms have been questioned, challenged, deconstructed and reconstructed to include women in a more equitable balance. The fight for equal access, equal pay and equal standing still exists in all walks of life and different cultures requiring continued scrutiny of the norms that made that fight necessary. The essays offer a unique vantage of the changing culture and conversations that allowed, encouraged, and praised an evolution of women's roles. They strive to represent the issues faced by women, from the early heyday of Hollywood through to films as recent as 2007; examining depictions of the masculine gaze, mental and physical oppression, the mother figure, as well as how these roles may develop in the future. The book contains valuable material for film students at an undergraduate or post-graduate level, as well as scholars from a range of disciplines including cultural studies, media studies, film studies and women's and gender studies.

With a foreword by Diane Negra and Jorie Lagerway As television has finally started to create more leading roles for women, the female antiheroine has emerged as a compelling and dynamic character type. Television Antiheroines looks closely at this recent development, exploring the emergence of women characters in roles typically reserved for men, particularly in the male-dominated genre of the crime and prison drama. The essays collected in Television Antiheroines are divided into four sections or types of

characters: mafia women, drug dealers and aberrant mothers, women in prison, and villainesses. Looking specifically at shows such as Gomorrah, Mafiosa, The Wire, The Sopranos, Sons of Anarchy, Orange is the New Black, and Antimafia Squad, the contributors explore the role of race and sexuality and focus on how many of the characters transgress traditional ideas about femininity and female identity, such as motherhood. They examine the ways in which bad women are portrayed and how these characters undermine gender expectations and reveal the current challenges by women to social and economic norms. Television Antiheroines will be essential reading for anyone with a serious interest in crime and prison drama and the rising prominence of women in nontraditional roles.

This edited collection focuses on gender and contemporary horror in film, examining how and if representations of gender in horror have changed.

In almost all critical writings on the horror film, woman is conceptualised only as victim. In *The Monstrous-Feminine* Barbara Creed challenges this patriarchal view by arguing that the prototype of all definitions of the monstrous is the female reproductive body. With close reference to a number of classic horror films including the Alien trilogy, T

This book discusses research and theory on how motivation changes as children progress through school, gender differences in motivation, and motivational differences as an aspect of ethnicity. Motivation is discussed within the context of school achievement as well as athletic and musical performance. Key Features * Coverage of the major theories and constructs in the motivation field * Focus on developmental issues across the elementary and secondary school period * Discussion of instructional and theoretical issues regarding motivation * Consideration of gender and ethnic differences in motivation

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