



BEYONCÉ FEMINISM:

A Global Phenomenon

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Methods:

Introduction:

Noort, Antheunis and Reijmersdal (2012) state that sales marketers understand the role social media networks play in relation to commercial campaigns; “social network users forward these campaigns to their online connections.” In relation to theories and ideologies, social media may also be used to connect with an online community one’s beliefs, customs and principles. According to Rana Emerson, “hegemonic and counterhegemonic themes are interconnected and occur simultaneously as a result of the multifaceted, contradictory subjectivity of Black womanhood” (Durham, 2008, pg. 13). Knowles resonates “with women [of the present-day] because [she] talks about the experiences of Black woman and girlhood, and...[projects] a [feministic] aesthetic through [her] self-positioning, comportment, style [and images]” (Durham, 2008, pg. 26). By observing the content in which the Pop singer posts via her social media accounts, one will be able to view the texts “as ‘symbolic action’...assuming the role of words and images in representing, dramatizing and shaping society” related to her feministic approach (Manning and Cullum-Swan, 1994, pg. 465).

Research Design:

The research data for this study will include a qualitative content analysis of content published on Beyoncé’s official social media accounts, between December 13th, 2013, the release date on Beyoncé’s self titled album and September 13th, 2014, the culmination of the *On the Run* Tour, on the following social networks: Instagram, Twitter and Facebook. The sample technique to be used will include the usage of Beyoncé-related hashtags, including but no limited to #beyhive, #baddieb #bowdown, #flawless, #queenb, #ontherun, #beygency, #feminism, #feminist and #mrscarter. As “physicality becomes one way to read representations in popular culture and to examine strategies of mobility in everyday life,” the data collected within this sample may also include images of sexuality related to womanhood and sexual liberation within feminism (Durham, 2008, pg. 16).

Procedure:

In order to observe the images produced by the Pop star, an understanding of each social media network and its basic usage must be comprehended, in addition to following the singer on her perspective accounts. After joining and engaging in each of Beyoncé's social media accounts' online communities, a record of her images and/or posts between December 13th, 2013 and September 13th, 2014 will be conducted, all while observing the captions and/or hashtags associated with each post. Following the recording, an observation of each accounts online community members' annotations will also be collected and observed as a part of the research to observe how the singer's projected images affect the community in which it serves.

Biases, Assumptions & Limitations:

To refrain from any biases, only solid concrete evidence used from the commentaries of the online communities and each social media accounts' content will be used to make references and/or theories in relation to the studied hypothesis. There will be no limits to the gender, age, sexuality, race, ethnicity, social class, education and/or holistic abilities when conducting this study. It is assumed that each community member who will be a subject of the comment analysis is either a member of Beyoncé's fan club community, known as Beyhive, and/or a follower of the singer's career. Limitations that may occur are subject but not limited to social media provider viewing policies of comments, obscenity, and abuse reports.

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