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A Qualitative Media Analysis of the Depiction of Workplace Bullying in Hollywood Films

Maria C. Georgo
Nova Southeastern University, mg311@nova.edu

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A Qualitative Media Analysis of the Depiction of Workplace Bullying in Hollywood Films

by

Maria Christina Georgo

A Dissertation Presented to the College of Arts, Humanities, and Social Sciences of Nova Southeastern University in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy

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This dissertation was submitted by [Signature] under the direction of the chair of the dissertation committee listed below. It was submitted to the College of Arts, Humanities, and Social Sciences and approved in partial fulfillment for the degree of Doctor of Philosophy in Conflict Analysis and Resolution at Nova Southeastern University.

Approved:

[Signature]
Alexia Georgakopoulos, Ph.D.
Chair

July 12, 2016
Date of Defense

Judith McKay, Ph.D.
Committee Member

Gary Namie, Ph.D.
Committee Member

March 22, 2017
Date of Final Approval

Alexia Georgakopoulos, Ph.D.
Chair
Dedication

I dedicate this work to Dr. Kenneth Sweet, who graduated in January, 2016, from Nova Southeastern University with his doctorate, only to then sadly leave this world unexpectedly in February, 2016. Ken loved and supported me unconditionally, he always reminded me that "I could do this" and encouraged me every step of the way. He was one of those special people who only saw the good in every situation. I am forever thankful for his love and friendship. He was an angel on earth and now has his wings. He will always be in my heart and missed greatly.
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Abstract

Work is a significant part of everyday life for many, so it is not surprising that it would be included in the storylines of many Hollywood films. Movies incorporate elements from everyday life, real or imagined. There is a plethora of research making connections between film and the social world, but not regarding workplace bullying. This study takes a close and in-depth look at workplace bullying as it is depicted in scenes from a sampling of 100 Hollywood films released 1994-2016. It is interpretive in nature and guided by the theoretical underpinnings of film theory, social construction of reality theory, and symbolic interaction theory. Qualitative media analysis (synonymous with ethnographic content analysis) and grounded theory, in concert with Hymes Ethnography of Communication SPEAKING Model methods, blended and facilitated data collection and analysis. The advent of a theoretical frame highlighting the delicate interplay within the depictions of workplace bullying became evident; herein named the paradoxical web of workplace bullying. Within this paradox are tragedy and comedy; from which ambivalence resilience theory emerges. This research contributes to the literature of conflict studies and more specifically the scholarly research and professional practice dedicated toward greater understanding and eradication of this horrific phenomenon, workplace bullying.
Chapter 1: Introduction to the Study

Bullying is the most prevalent form of violence in the workplace; it has no boundaries, damaging the health of both individuals and organizations (Chaplin, 2010, p. 438). Despite a growing body of research about workplace bullying in the United States, experts acknowledge that there is still little known. The purpose of this study is to take a close and in-depth look at workplace bullying as it is depicted in scenes from a sampling of 100 Hollywood films released 1994 - 2016. It contributes to conflict studies research by studying workplace bullying with a new lens, through; exploring the question, “can film help us make sense or meaning?” (Sutherland & Felty, 2013, p. 192). Bullying creates conflict in the workplace; furthermore, bullying brings intimidation, tension, and power imbalance (Salin, 2005). When resources are perceived as limited or inequitably distributed, conflict ensues, and power leads to the oppression of others (Salin, 2003, p. 11). Blending the theoretical underpinnings of film theory, social construction of reality theory, and symbolic interaction theory; this study will uncover themes that not only contribute to a greater understanding of workplace bullying, but also simultaneously addressing a gap in the existing conflict studies literature.

Bullying is a complex and dynamic process, considered to be a social phenomenon (Liefooghe & Davey, 2010). Workplace bullying is widespread (Beng, 2010), research showing 50% of workers having been exposed to bullying (Griffith, 2012). Bullying in the workplace ranges from minimal to severe (Cassell, 2011). There is a plethora of research making connections between film and the social world; romantic relations (Johnson, Waasdorp, Debnam, & Bradshaw, 2013), criminal behavior (Helfgott,
women and smoking (Escamilla, Cradock, & Kawachi, 2000), children and smoking (Distefan, Pierce, & Gilpin, 2004), perpetuating stereotypes (McCullick et al., 2003), alcoholism (Denzin, 2007), and more. However, despite the persistence in research discovering the media's portrayal of behaviors in the social world, there remains a dearth of research exploring workplace bullying from the perspective of film.

Despite being often difficult to detect, workplace bullying continues to gain interest across the globe (Burton & Hoobler, 2006). The research shows that where there is work, there is a likelihood of workplace bullying, with the number of people affected continuing to be on the rise. Per the U.S. Workplace Bullying Institute (WBI) 2014 national survey, findings show that 72% of American workers reported being aware of bullying in the workplace; 27% identifying as victims, and 21% as witnesses (Namie, Christiansen, & Phillips, 2014). Workplace bullying persists, and is continually associated with being harmful, traumatic, and devastating; not only personally, but also professionally and organizationally (Burton & Hoobler, 2006).

Work is a large part of everyday life for many, so it is not surprising that it would be included in the storylines of many Hollywood films. Films are a standard in our modern society, with many studies revealing their influence and impact on everyday lives. They incorporate elements from everyday life, real or imagined. Can we learn anything from movies that can help improve the lived experiences of individuals at work? Workplace bullying is portrayed in movies in all sorts of ways and in many different genre: comedy, drama, animation, and documentary. It is sometimes depicted as funny, while at other times as jolting and horrifying. Watching movies is a favorite pastime
embedded in American culture. Movies make people laugh and cry, scream in terror, or become engrossed in fantasy. Since the early 1920's, researchers have been interested in the influence of popular films and social roles. What does workplace bullying look like in movies? What themes or patterns might inform our understanding of the phenomenon? The role of movies in society is complex; debate remains on the interplay between "when they mirror society and when they shape it" (McCullick, Belcher, Hardin, & Hardin, 2003, p.5). This research is an exploratory look at how workplace bullying is portrayed in the movies.

Film has essentially infiltrated social life (Sutherland & Feltey, 2013, p. ix-x), both bridging and meshing private and public lives (p. 179). Due to technology, the viewing, creating, and distributing of films has dramatically shifted. Watching movies today does not require a trip to a cinema or a gathering in a home around the television; rather movies are just a click away saturating our lives through a phone, a gaming device, a tablet, or a computer. Sometimes movies reflect lived experiences and other times they become a guide for belief and attitudes. Films are entertaining, while also introducing and even embedding ideology or social theory. The movie scripts become reference material for social behaviors, impacting everything from common daily routines like going shopping, to a party, or work; they also serve as guides in managing conflict, making political decisions, or even committing crimes (Helfgott, 2008, pp. 369-371).

Movies are more than entertainment; they are a vehicle for dialog on important issues of the day. Movies tap into experience imagined and unimagined, connecting the viewer to the past, present, and future. Long after the movie is over, it can continue to live on in
thoughts, emotions, and interactions with others; hence movies become an integral part of the lived experience (Ross, 2014, p. 9-11).

The United States is a society saturated by media influence, whereby much of what is believed to be known is garnered more from symbolic representations than from real-lived experience (Helfgott, 2008, p. 369). On the topic of the influence of American films, Robert Sklar, film scholar, has proposed that the “meaning of American movies lay in the multiple and cumulative messages of the more than ten thousand good, bad, and indifferent films that played selectively across the vision and consciousness of their viewers” (Ross, 2014, p. 9). Sutherland & Felty (2013) ask the question “can films help us make sense or meaning?” (p. 192). This research hopes to help answer that question as it relates to workplace bullying.

Goals

Workplace bullying continues to be recognized as a severe detriment to both organizations and individuals (Van Heugten, Kelly, & Stanley, 2013, p. 3). Academic literature and pop culture sources have determined workplace bullying to be a phenomenon of global proportion. Gaining understanding of this phenomenon is crucial and evident. The goals of this study are:

1. Take a close, in-depth, and exploratory look at how workplace bullying is constructed and depicted in scenes from a sampling of Hollywood films released during 1994 - 2016.

2. Unearth any symbolic cues or clues that might help "make meaning" or gain a greater understanding of the phenomenon of workplace bullying.
3. Discern how or if the portrayal of workplace bullying in films might inform or make connections to design effective trainings and interventions toward eradicating or remediation of workplace bullying.

4. Contribute to an existing gap in the literature.

5. Identify directions for further research related to workplace bullying.

Film and other forms of popular media and technology have replaced families as vehicles passing down cultural or traditional stories. Movies sometimes imitate the lived or imagined world; at other times, they create new concepts or possibilities. Film is a lens for exploring the complexities of the social world (Sutherland & Feltey, 2013, p. x). This study will utilize film as a lens for gaining a deeper understanding of the phenomenon of workplace bullying. Chapter two provides an extensive and discerning review of the literature; chapter three provides details of the methodology implemented in this study; chapter four presents the findings; and chapter five includes analysis, theoretical implications, and recommendations for future directions.

**Theoretical Framework**

This study seeks to gain an in-depth understanding of the depiction of workplace bullying in scenes from a sampling of Hollywood films released during 1994 - 2016. It is interpretive in nature and guided by the theoretical underpinnings of film theory, social construction of reality theory, and symbolic interaction theory. This interpretive research is based on the belief that research is inherently biased and subjective; it is considered a creative process where themes emerge from discovery. It is local and ordinary, it is
discerning and descriptive; it finds meaning through interpretation and the socially constructed stories in films depicting workplace bullying (Willis, 2007, pp.160-161). This research explores what is seen and what is understood about workplace bullying as it is depicted in film. Competing theories plague media research, from the behavioral perspective that purported messages are clear and unbiased to the other extreme according to Stuart Hall, cultural theorist, that messages are “embedded with presuppositions about beliefs and practices that shape everyday perceptions of reality” (Hammer & Kellner, 2009, p. 51). Hall’s work is a recasting of Marxist theory and brings to the present the importance of the “multiple layers of meanings and circuits of communication” (Hammer & Kellner, 2009, p. 52) present in media transmission. He repudiates any claims of media being simply a reflection of social life; and instead describes media as a producer of constructions of altered versions of social reality (Hammer & Kellner, 2009, pp. 52-53).

This research is fluid, emphasis is placed on context and local understanding, the portrayals of workplace bullying. Key working assumptions of symbolic interactionism in guiding interpretation of data are; people act toward things based on what it means to them, and those meanings emerge from interaction (Denzin & Lincoln, 2005, p. 176). Interaction is a blend of self and the other as well as the interpretation of each. In this research, the depictions of workplace bullying in film represent the other (p. 176). This is representative of an interpretivist theoretical framework, a way of thinking, a way of understanding (Willis, 2007, p. 95). Social construction of reality comes as much from real-lived experiences as those we experience symbolically on a screen. Films provide an
orderly and scripted version of our social world, embedding versions we can refer to or from which we can retrieve information (Helfgott, 2008, p. 369). Film as text speaks to us.

**Film Theory**

Film theory provides an invaluable framework for this study, it guides and facilitates the study, understanding, and “making meaning” of the depictions of workplace bullying in films. Similar to a critic, this researcher gathers data, organizes patterns, and makes interpretations (Bordwell, 1989, p. 3). The theory guides the interpretation through its context, through analysis, and by providing explanation of the phenomena being studied (p. 5). There is much debate as to whether interpretation follows theory or instead tests theory (p. 4); but it is generally agreed that interpretation is interactive. Film theory assists in facilitating the difficult process of seeking to reveal what is concealed, indirect, or implied (p. 2). This quandary is well suited to guiding research exploring the phenomenon of workplace bullying. Film is an influential medium, providing imagery that is perceived as almost real (Prince, 2004, p. 43); the imagery of workplace bullying comes alive and meanings emerge. Bordwell (1989) provides four types of meaning that can be perceived by a spectator: concrete, abstract, symbolic, or symptomatic (p. 8). Each essential in exploring the depictions of workplace bullying in film.

Film theory is a part of a broader field of study, cultural studies. According to Turner (2006), culture can be understood as “processes which construct a society’s way of life” (p. 48). The culture of the workplace depicted in films is powerful. Films help us
understand our social world, and we derive meaning from them. It can “transform the real” and “has its own language and its own way of making sense” (p. 37). Film theory examines the relationships between movies and society; how film represents social and political realities (Prince, 2004, p. 417). This study explores varied representations of workplace bullying in films. These depictions consider and reflect the diversity of ideologies; beliefs about “the nature of right and wrong, good and evil, justice and injustice, law and social order, and human nature and behavior” (p.419).

Social Construction of Reality

Social construction of reality provides another helpful framework for studying the portrayal of workplace bullying in film. The symbols and themes in film become almost real as the stories unfold (Sutherland & Felty, 2013, p. 12). Workplace bullying is complicated and sometimes convoluted (Bloch, 2012, p. 92). Berger and Luckmann (1966) argue that “reality is socially constructed” (Berger & Luckmann,1966, p. 1). Karl Marx, noted philosopher, believed that consciousness is determined by our social lives, our interaction with others. More specifically, he believed and was most concerned that it was rooted primarily in our work (pp. 5-6). Extending this notion, Nietzsche, another noted philosopher, promoted the theory of “false-consciousness”; he believed that we “struggle for survival and power,” which leads to the inevitability of “deception and self-deception, and of illusion as a necessary condition of life” (p. 7). While Hollywood films are typically thought of as entertainment, they also are constructing ideas about social life (Sutherland & Felty, 2013, p. 67).
The social construction of reality prompts the ongoing search for understanding of how knowledge is cultivated, distributed, shared, and sustained (Berger & Luckmann, 1966, p. 3). Films provide snapshots of possibility for how the world might be socially constructed, imagining how one should or might behave (Spiker, 2012, p. 18). That world in this study is the world of work, the world of workplace bullying. Identity becomes complex; where does it begin, where does it end? Identity is a critical connection between who the individual is, and how individual actions are socially shaped (Berger & Luckmann, 1966, p. 173); both of which are integral perspectives in studying the phenomenon of workplace bullying.

**Symbolic Interaction Theory**

Symbolic interaction theory is derived from the work of many social theorists; Max Weber, George Herbert Mead, and Charles Cooley are just a few. The foundation of the theory is based on social construction – what we see is what we understand; that “knowledge, truth, and reality are determined by the context in which they are practiced” (Sutherland & Felty, 2013, p. 11). Watching films is a pure example of symbolic interaction and fitting as part of the framework guiding this study. Symbolic interaction theory provides an adaptive framework to interpret patterns of behavior in all facets of life (Denzin & Lincoln, 2005, p. 178); in this case, the patterns of behavior at work and integral in workplace bullying. Interaction is socially constructed; symbolic interaction theory studies interaction (p. 176). Its flexibility allows the researcher the capacity to follow the data, while remaining open to new questions and new understandings (p. 180).
Research Questions

Workplace bullying is a growing area of interest for both academic research and popular media globally (Liefooghe & Davey, 2010); it is a complex and devastating phenomenon. It has been a little more than 25 years since research on workplace bullying began in the United States and identified this abhorrent phenomenon (Paull, Omari, & Standen, 2012, p. 352). While much has been learned, workplace bullying persists. The consequences of bullying at work extend beyond the individual and become a broader organizational concern (Vartia, 2001). This study contributes to conflict studies research by studying workplace bullying with a new lens, film.

Film is a lens for exploring the complexities of our social world (Sutherland & Feltey, 2013, p. x); it is a tool that can help us better understand our world at work (p. 193). The portrayal of all aspects of personal and professional lives is open to interpretation through film. Depictions of gender, ethnicity, intellectual capacity, family life, violence, work, and authority have all been studied through film. The phenomenon of workplace bullying has not. How is workplace bullying depicted in film? Films are a wonderful platform for analysis and interpretation; the symbols and themes become almost real as the stories unfold. They provide a glimpse of how people reflect, distort, and understand many universal issues and phenomena (Turner, 2006, p. 3).

The National Institutes for Occupational Safety and Health (NIOSH) define workplace bullying as violence. The most recent 2014 Workplace Bullying Institute (WBI) survey results reaffirm that workplace bullying continues to be rampant, reporting 72% of workers aware that workplace bullying exists and 21% as witnesses (Namie et al.,
2014). Power imbalance is inherent in bullying, “a power imbalance is often implied when defining bullying, in the sense that the target typically feels that he or she cannot defend him or herself on an equal basis” (Salin, 2003, p. 10). When resources are perceived as limited or inequitably distributed, conflict ensues, and power leads to the oppression of others (Salin, 2003, p. 11). In 2010, the United States Occupational Safety and Health Administration (OSHA), reported 495 fatal work injuries due to homicide (Kwoh, 2012). Workplace bullying cannot be ignored; it is destabilizing and violent (Namie, 2011, p. 6).

Despite more than 25 years of persistent research examining and exploring workplace bullying, it persists, even expands. New methods for gaining greater understanding and insight into the phenomenon of workplace bullying is crucial, as questions persist, and solutions remain elusive. Exploring the portrayal of workplace bullying in Hollywood films provides a new lens for gaining greater understanding and meaning to a horrific phenomenon plaguing our workplaces. Films remind us that nothing has meaning until we attach meaning to it, that meanings emerge through interaction, that symbols help create meaning, and if we believe it to be real, it becomes evident in our experiences (Sutherland & Felty, 2013, p. 12). The power of film as a tool for understanding, partnered with a phenomenon that has no simple explanation, provokes serious questions. Research affirms that symbolic interaction is an integral part of film, and that the interpretations we derive from film socially construct our world and impact interaction with others. The literature also affirms a long-established understanding of the powerful influence of film; blending that influence with what we
know, inspires this research and compels these questions: What does workplace bullying look like, and how does it manifest in Hollywood films? Do these depictions change over time? Are there any themes or patterns that can inform our understanding of the phenomenon? Can we learn anything that can help improve the lived experiences at work, by reducing or eradicating workplace bullying? Do they inform us of purposeful new directions for further research?
Research on the influence of film in American society goes back more than a hundred years and many questions remain today. Movies historically and still today have far reaching influence on the social life of the United States; they continually prove to be a powerful method of disseminating ideas to the masses (Ross, 2014, p. 2). In 1905 the first movie theater opened in Pittsburg, Pennsylvania; it was called a nickelodeon. The name nickelodeon came from the Greek word for theatre, combined with the price for admission, a nickel (p. 14). In 1914, “every American town with a population over 5000 had at least one movie theatre” (p. 2). Everyone loved the movies and the movies were accessible to all people. In 1920, 50% of American citizens attended the movies weekly (p. 14). In 1921, D.W. Griffith, a noted film director at the time wrote, “The camera is the agent of democracy” (p. 4). Theories conflict and debate continues over the positive or negative features of film (Kellner, 2004, p. 1).

In 1923 a New York Times reporter described movies not as entertainment, but as a source of instruction and reflection influencing societal change in the United States (Ross, 2014, p. 1). In many cases, the happy endings of many films translated into confidence from viewers in societal and political issues (p. 51). The Frankfurt School was created by a group of social theorists in 1923 (Routledge, 2011). A primary concern was that movies were producing “a mass society that undermines individuality, democracy, and the salutary aspects of high culture” (Kellner, 2004, p. 2). In response to the times, the motion picture research council provided the funds for detailed studies of the
influence of movies on daily life (p. 2). The earliest studies based on the theories of propaganda and direct influence were referred to as “bullet” or hypodermic; in other words, they believed that media had a swift and direct influence contributing to social problems (p. 3).

By the 1930s-1940s research shifted toward two primary areas of concern: a) influence of propaganda and b) concerns that film was “promoting immorality, juvenile delinquency, and violence” (Kellner, 2004, p. 2). By the 1950s-1960s going to the movies became a weekly tradition (Sutherland & Feltey, 2013, p. x). Films were bringing real life issues to the screen; they portrayed issues of abuse, inequity, sexism, racism, discrimination, and more (Ross, 2014, p. 4). The debate continued over the influence of film into the 1960s – 1980s. The Vietnam War era, women’s liberation, sexual revolution, the economic mobility of the yuppie, and the influx of international funding and directing for American films are just a sampling of the social context of the times (Ross, 2014, p. 6). Questions persisted about the impact or influence of film.

Media Effect

Media effect is interwoven with many influences; it is multifaceted, and sometimes convoluted and complicated. Three primary considerations regarding media effect are “dispositional, developmental, and social-context factors” (Valkenburg et al., 2016, p. 14). Media effect is intricately linked to the influence of media. The effect can be immediate or prolonged; brief or enduring; positive or negative; accidental or incidental; impacting individuals or groups (Potter, 2012, p. 38). In the early 1920s, media effect focused on what was referred to as the “hypodermic needle” effect. It
believed that people were a “blank slate,” which films could easily indoctrinate; recent research argues that the audience is not passive, and the debate continues regarding media effect (Ross, 2014, p. 7). There is agreement that films can influence our outlooks on “the past, the present, and the possibilities of the future” (p. 10); as well as providing important means for discussing important issues (p. 9). Defining media effect is difficult, as it is wide-ranging and varies; without doubt, media’s influence is diverse and continuous (Potter, 2012, p. 28).

Media effect research has shifted to focus more on “what people do with the media” rather than “what media do to people” (Valkenburg et al., 2016, p. 9). This change raises significant and vital questions when considering media effect. There are many media effect theories; Bandura’s social cognitive theory suggests that “depictions of rewarded behavior and attractive media characters” increase the probability of media effects. Whereas Berkowitz & Powers' priming theory “predicts that justified violence enhances the likelihood of aggressive outcomes” (p. 15). Three factors influencing media effect are: dispositional, developmental, and social context. Dispositional factors range from steady (i.e. personality, gender) to more fleeting and capricious ones (i.e. beliefs, motivations, moods) (p. 9). Developmental factors show that people favor media that is similar with their age, cognition, and experiences. Social context factors are essential at all levels (p. 11). It is also important to note that media effect research shows that “people tend to pay more attention to negative media content than to positive content.” Considering and acknowledging media effects is integral to this study; recognizing the fundamental role of the characters, narratives, and context is imperative (p. 14).
Why Film?

Per researchers Barker & Austin (2000), “everybody analyzes films” (p. 1). From the moment members of the audience leave the theater, they begin reflecting or discussing and analyzing what they experienced (p. 2). So, what is the big deal? Why conduct a scholarly analysis of film? Film is vital to analyses and building understanding about our social lives. Films provide a glimpse of how people reflect, distort, and understand many universal issues and phenomena. They become a part of individual identity, and shared cultures (Turner, 2006, p. 3). The portrayal of all aspects of personal and professional lives is open to interpretation through film. Gender, ethnicity, intellectual capacity, family life, violence, work, and authority are not immune to the movie world as a source for versions of reality (Turner, 2006, p. 3). Cultural studies scholar, Graeme Turner posits that “film is a social practice for its makers and its audience; in its narratives and meanings we can locate evidence of the ways in which our culture makes sense of itself” (Turner, 2006, p. 3).

Film is a metaphor. Film can cause a “blurring of boundaries between fantasy and reality” (Helfgott, 2008, p. 396); causing what is referred to as a “social dream” or something that seems real (p.401). In James J. Dowd’s essay, “Understanding Social Mobility through the Movies (Sutherland & Feltey, 2013)”, he posits that movies “tell stories that, in the end, we find satisfying” (p. 60). He describes movies as “vehicles that transmit cultural norms and understanding” (Sutherland & Feltey, 2013 p. 60) and that as viewers we are relaxed and may not conceptualize their influence (p. 60). While Hollywood films are typically thought of as entertainment, they also are constructing
ideas about social life (p. 67). It provides us with access to multiple contexts with both historical and current perspectives (Sutherland & Feltey, 2013, p. 6).

Work is a social agent; it is often the center of social life and blurs our private and personal worlds. Work is intricately tied to identity and can trigger immense feelings at all levels (Sutherland & Feltey, 2013, p. 180). Everything we are and anything that can happen to us can happen at work. We experience inclusion and praise; exclusion and rejection. We think, we share, we grow; we cheat, we hurt, we despair (p. 179). The far-reaching influence of film on devastating social conditions along with the dearth of research connected to the phenomenon of workplace bullying creates urgency for this study. In *Cinematic Sociology: Social Life in Film* (Sutherland & Felty, 2013), sociologist Robin Leidner shares her depiction of work through two popular Hollywood films. With *As Good As It Gets* (1997) and *Office Space* (1999) she focused on connections between workers and customers; she describes her perspective as “paying particular attention to the social meanings that emerge around work and identity” (p. 180). Her focus on various scenes highlights social interactions; life is portrayed as “lonesome, dangerous and potentially crippling” in *As Good As It Gets* (1997 p. 186); while in considering *Office Space* (1999), she discusses workers’ feelings of being alienated, dehumanized, and controlled by corporate forces (pp. 188-189).

Spiker (2012), through research analysis of the depiction of women in *The Devil Wears Prada* describes the two leading female roles in the film, Miranda and Andrea, as “role models for female power” (p. 16). Contrast this with the personal story of Joan Frye, of Nashville, Tennessee wherein she describes her real-life version of female bosses
like those depicted in the movie, as bullying that left her mentally scarred (Wild & Brady, 2009). Analysis of films provides snapshots of possibility for how the world might be socially constructed, or imagining how one should or might behave (Spiker, 2012, p. 18). This example affirms the unique and varied influence film can have; for some it provides imaginings of empowerment, for others nightmares. “The influence by the media on women’s views of their own roles within society is pervasive and influential” (Spiker, 2012, p. 18). These two examples raise similar questions related to the study of workplace bullying in film; not just how workplace bullying is portrayed, but also how film may support or distort reality.

In Crossdressing Cinema, a dissertation by Jeremy Russell Miller (2012), she shares a powerful truth: “legitimacy lies at the intersection between material reality and our symbolic world. Material reality often serves as the basis for representation while representation can also have an impact on material reality” (p. 1). Her study explores the depiction of transgender people in popular films. Transgender people in film are typically ostracized and are either made fun of, feared, or pitied (pp. 1-3). Crossdressing Cinema (Miller, 2012) is a qualitative study with an interpretivist paradigm with film theory as part of its theoretical framework (pp. 6-7); this has some of the same elements included in this research design on workplace bullying and popular films. Statistically, we know the realities of workplace bullying are not good and continue to grow worse. We know that the depiction in films either is a mirroring of reality from which we can raise our awareness and learn something valuable; or conversely, a socially constructed version of something that facilitates its horrors to continue. Just as Miller (2012) seeks to
learn more about the popular film depiction of transgender people; this research attempts to learn more about film portrayals of bullying in the workplace. Exploring how workplace bullying is played out in film is an important extension and contribution to the conflict studies literature.

When Robert Scholes (1975) writes about movies, he describes film as telling a story that the audience finishes based on their own perceptions (Coleman, 2005, p. 276). He suggests that we “actively sort, discard, and construct meaning” in our interactions with film (Coleman, 2005, p. 276). Coleman (2005) studies the place given to Native Americans in Western films; her findings showing that these films have “informed audiences how to think about cowboys and Indians” (p. 277). Film after film (e.g. *The Last of the Mohicans*, 1936, 1992; and *Northwest Passage*, 1940), provide imagery of “the West” as “wild and requiring taming.” The Native American is considered the “wild”; while the Euro-American is considered the hero (p. 280). This imagery creates a polarized view between “good and evil, white and red, and denizen and citizen” (p. 282). To quantify the effect of this imagery is incalculable; its influence continues today (p. 284). This connects to this research, not only to the question of how workplace bullying is depicted, but how imagery is created informing the viewer as to who is good or who is bad? Who is right or wrong?

Films create imagery about our social world and influence our interactions and beliefs in the real world. This influence should not be underestimated. This is an example of what one might at first think negligible or harmless; however, I see it as film having power to shape thinking and create ideas of good and evil, with no boundaries
guarding how it reaches into our social lives. A study by Quinn (2004), Too Smart for their own Good: Popular Culture and Hollywood Film Depictions of Intellectuals, raises important questions related to the influence that film has (Quinn, 2004, p. 4). It is an uncommon topic, yet highlights another example of how subtle and yet pervasive the influence of film can be. What the character’s look like, what they wear, and how they sound are just some of the factors that enunciate the image of intellectuals in film. It can seem so innocent at first, yet have irreparable harm (Quinn, 2004, p. 4). Are we doing the same to the phenomenon of workplace bullying? Is the persistent imagery ever-present, but in subtle ways, half-hidden with an almost passive presence? On a daily basis, we are bombarded with so many assumptions, how we filter them and what becomes part of our beliefs or practices is an ongoing question. This study shows another example of social life phenomenon influenced and portrayed by film, and provides transferable questions and support related to this study of workplace bullying.

We are almost accustomed to, or even numbed by seeing stereotypical depictions of people in film. Stereotypical depictions of physical education (P.E.) teachers in popular movies has been prolific for many years, and there has been little research on what impact this has on their real lives (McCullick et al., 2003, p. 4). From the more than average muscular male and the “masculine” looking female, to both portrayed as lacking intellect; it is no surprise to find that it has seeped into not just imagery on the screen, but also the more general context of society (p. 4). Farber and Holm wrote about movies and how they “construct images and themes capable of affirming or denying common perceptions” (McCullick et al., 2003, p. 4). While there is no first-hand evidence that the
portrayal of P.E. teachers in popular movies impacts recruitment of teachers, what we know about films’ impact on social norms provides some realistic possibility (p. 4).

McCullick, Belcher, Hardin & Hardin’s (2003) aim is to explore the image given to P.E. teachers in film during the span of a decade. Their qualitative study utilizes multiple theoretical frameworks: symbolic convergence (also referred to as Bormann’s fantasy themes theory), cultivation theory, and social cognitive theory (McCullick et al., p. 5). Their in-depth study is motivated by a belief that the value of P.E. teachers has been negatively impacted by film’s portrayal. They had found some other studies that looked at film and related subjects of portrayal, like home-schooling, super-teachers, or principals; but none specifically focused on P.E. teachers (McCullick et al., p.7). They analyzed 18 films; from their process of ethnographic content analysis and constant comparative methods, four themes emerged.

The McCullick et al (2003) study shows that physical education teaching was portrayed as: P.E. teachers and coaches are no different; P.E. teachers do not teach; P.E. teachers are bullies; and men and women P.E. teachers are depicted differently (p.8). Physical education teachers are not alone in trying to discern the impact these depictions have on the real-life experiences (p. 13). The findings in this study do show that the film portrayal of P.E. teachers can devalue their careers, as well as their contributions to curriculum (p. 14). Popular films influence and shape not only how educators feel, but also how their students perceive them (McCullick et al., 2003, p. 4). Many aspects of social life and especially work-life personas are portrayed, stereotyped, or stigmatized in Hollywood films. The depiction of P.E. teachers is one example of how the latitude of
film has seriously gone beyond entertaining. Representations of workplace bullying in film translating into real life is viable as depicted in this study of P.E. teachers.

So much of what is believed about other cultures has been designed and disseminated through film. Films can create a false sense of knowing (Ramasubramamian, 2005, p. 243). A content analysis study conducted by Ramasubramamian (2005), examined the social construction of India and people of India in Hollywood films. As stereotypes become embedded in our beliefs and understandings of others, this study poses the questions: what do we "know" about Africa from Tarzan, or about Arabs from The Mummy (p. 243)? Films facilitate a repetitive exposure to a version of culture and national identities. This research asks the tough question: What do we know about India from Jungle Book? What do we really know of Gandhi or Indiana Jones (p. 244)? Film can provide a distorted image and influence beliefs (p. 245); more specifically, Hollywood films may misrepresent and marginalize third world countries. Consistently, the imagery of Europeans will include tradition and strength, whereas India will be depicted in a more derogatory vein (Ramasubramanian, 2005, p. 246). This is alarming; the depictions promote stigma and negative attitudes toward India and the people of India (p. 248), while indirectly inflating the image of the United States. This study by Ramasubramanian (2005) provides strength and justification to the importance of more research to gain an understanding of the influence of film and social life. It demonstrates the dangers of how stereotypes in film can lead to beliefs and actions in real life. It provides an entry into exploring the impact of film portrayal of
India and the people of India; while also providing a base for parallel studies, like the current study regarding films and the portrayal of workplace bullying.

The Bordon and Pietrobon (2012) research of how cinema’s depiction of domestic violence impacts the foundations of family (p. 221), in their qualitative study which includes analysis of 100 scenes from films with elements related to or about domestic violence (p. 223). Films can affect a viewer’s perception of what is real and shape their assumptions about “societal norms and values” (p. 220). The presumptions someone brings to a situation, and attributes to “the others” involved are interwoven into the shaping film provides. The findings of their research reveal that film can be a powerful source for raising awareness about such a serious social issue, concluding that film is a valuable source for providing “a space in which social concepts can be formed and shared” (p. 223).

This Bordon and Pietrobon (2012) research of the depiction of domestic violence in film parallels the priorities of studying workplace bullying; inasmuch as bullying is similarly both violence and a serious societal issue. Studying how workplace bullying is portrayed in film can help to inform its impact as in this study of domestic violence. Bordon and Pietrobon’s (2012) study also introduces a different perspective on how research of the depiction of violence in popular films is useful in raising awareness; perhaps similar study can do the same for awareness of workplace bullying. Awareness can lead to new legislation and policies to protect people at work.

Movies continues to perpetuate negative and disparaging racism and stigma. The Horton, Price, & Brown (1999) study sees this as Hollywood perpetuating a cycle of
racism (Horton et al, 1999). Stereotypes persist, portraying African-Americans as “lazy, stupid, foolish, and submissive” (Horton et al, 1999). Even in the recent release of Star Wars, negative stereotypes are associated with minority characters. Despite the United States' cultural diversity, movies still tend to depict a biased view, a homogenous view. The same rings true in the continued portrayal of women as inferior, promoting sexism, exploitation, and objectification (Berberick, 2010).

Berberick’s (2010) mixed-method study, *The Objectification of Women in Mass Media: Female Self-Image in Misogynist Culture* explores connections with the depictions of women struggling with illness, surgeries, and death. Hollywood’s portrayal of women as being idolized leads to eating disorders, cosmetic surgery, and emotional problems. It dehumanizes women while promoting shame and fear (Berberick, 2010). The influence of media is a persisting question and provides inspiration for research. Much of what we know or think we know comes from symbolic influences rather than actual lived experiences. This is especially true in places like the United States, where we are inundated by media messages (Helfgott, 2008, p. 369).

Research shows that the saturation from technology can “breed false familiarity,” while it simultaneously "blurs fantasy and reality, and provides a virtual realm” (Helfgott, 2008, p. 371). Films cannot be ruled out from these findings or debates. The film *Natural Born Killers* was so effective at blurring fantasy from reality, it has left many viewers with an image of murder as fun (Helfgott, 2008, p. 396). The Monk-Turner et al. (2004) research through content analysis, studies violence in 12 American war movies over a 40-year period (p. 8). This research project explores not only the depiction of war,
conflict, and violence, but also how it changes over time. The study builds on knowledge of other research that has found supporting evidence of modern movies being too violent and discovering increasing correlations to more aggressive behaviors in real life (Monk-Turner et al., 2004, p. 8).

Does media violence lead to the real thing? Pozios, Kambam, & Bender (2013) ask this question and others. Their article, Does Media Violence Lead to the Real Thing? published in the New York Times, August 23, 2013, discusses this question. After starring as a superhero in the movie Kick-Ass 2, actor Jim Carrey made a statement on Twitter disavowing support for the film described as having “extensive and graphically violent scenes” (Pozios et al., 2013). His response came after the tragic massacre at Sandy Hook and reflects what many believe, that “fiction leads to violence in real life” (Pozios et al., 2013). While much debate still exists for this belief, research is growing that suggests it holds some truth. Some research is showing significant enough connections between exposure and potential for violence that some recommend considering “media violence a substantial public health issue” (Pozios et al., 2013).

Between Colorblind and Colorconscious: Contemporary Hollywood Films and Struggles Over Racial Representation, is a study focused on films’ portrayal of African American actors and actresses; demonstrating affirmation of racial inequities (Smith, 2013, p. 780). Smith asserts that media representation is not neutral; instead, it stems from complex societal beliefs and practices (p. 780). The unit of analysis in this study is motion pictures, and the method includes an interpretive approach to content analysis (p. 783), with categories and variables being predetermined and the researcher having coded
for colorblindness and color consciousness. The researcher employs reflexive and constant comparison methods in this analysis of 25 films. The settings vary, with a disproportionate number centered on work, or work and home. The findings note while there are some examples of characters lacking access to legitimate authority; a new narrative appears with fluidity and shifting in racial images (p. 784).

Portrayal of teachers in popular media: Pushing the frontier of collaboration with media business in pedagogy and technology, is a study that explores the portrayal of teachers in film, “for better or for worse” (Cap & Black, 2014, p. 140). Teachers are depicted as positive, negative, and neutral; from professional, to coach, to villain. This study having emerged as part of a summer institute and professional development for teachers is thereby strengthened with authenticity. Themes explored are school culture, pedagogy, human rights, race, gender, bullying, poverty, stereotyping, and power relations (p. 139).

In a study entitled, Portrayals of Chinese Women's Images in Hollywood Mainstream Films: An Analysis of Four Representative Films of Different Periods, researchers explore how impressions of “otherness” make their way into Hollywood films. Four films are included, each having popular Chinese women in leading roles; all four films carry a romantic theme between East and West; and all are considering three generations of Chinese actresses. Wang (2013), the researcher selected films with mainstream Hollywood themes (Wang, 2013, p. 82). Categories studied included: imagery of the Chinese women, stereotypes, geography, and cross-racial relationships. Results showed that the depiction had not changed over time, except for the women
playing more prominent roles. Hollywood either attempts to erase ethnic identity; or reinforce stereotypic Western imaginings (p. 90).

In *The Portrayal of Risk-Taking in Traffic: A Content Analysis of Popular Action Movies*, 26 popular action films were examined for risky driving. The study explores the relationship between depictions of risky driving and perceived risk or consequence in real life (Beullens et al., 2011, p. 21). Each driving scene was coded yes or no for braking, decrease in speed, acceleration, tires screeching, brakes squealing, weaving, stunt driving, leaving the ground, leaving the road, aggressive driving, speeding, irregular overtaking, insufficient distance, joy riding, jumping the traffic lights, neglecting stop signs, and driving without lights at night (p. 22 – 23). Their findings show that risky driving occurs frequently; yet the risk or damages that result are rarely depicted. Risky drivers are associated with being heroes, however, further research is needed to further assess any relationship between depictions in the films and real life (p. 26).

*Ogres and Angels in the Madhouse: Mental Health Nursing Identities in Film*, is a study examining 19 American films from 1942-2005. Its aim is to gain an understanding of the pervasive influence of film on reproducing or reinforcing stereotypes (de Carlo, 2007, p. 338). Some of the depictions of mental health nurses include, but are not limited to: mother, sex kitten, spinster, dyke, rapist, and obedient servant. In almost every film, nurses were female, and doctors were men (p. 339). Ethnographic content analysis is selected in hopes of learning and recording about film culture. Questions that guide inquiry are: first, how are mental health nurses depicted in their asylum world; secondly, what are their mannerisms with patients; and thirdly, what
are symbols used to depict madness? There is also focus on noticing any change in the portrayal over time. Positive imagery was rare (p. 340). Two limitations emerge: film is one-dimensional and stigma persists regarding mental illness. The researcher, de Carlo (2007), hopes the study encourages awareness and promotes education to minimize negative depictions (p. 346).

Perhaps the most powerful statement of studying depictions of social phenomenon in films comes from Norman K. Denzin, noted researcher, in his interpretive study: *Hollywood Shot by Shot: Alcoholism in American Cinema* (2007). This study spans 57 years of Hollywood films' portrayal of alcoholics, from 1932-1989. The depictions fluctuated; from normalizing drinking, as social behavior, to mockery or comic relief, to sobriety or death (p. xiv). In this work, Denzin (2007) seeks to reveal the repeated symbolism and meanings attached to alcoholism through Hollywood films (p. xv). There are four themes fundamental to the depictions of drinking alcohol: a) alcohol brings comfort to the sad or lonely, b) it is a catalyst for comedy, c) it creates bonds with others, and d) it is a reliable source for socializing (p. 20-21). Consistent with the Goffman (1974) theory of symbolic interaction, while films may sometimes be only entertainment; often, they are more, creating interpretations and understandings (p. xvii). In his work about the depictions of alcoholism in Hollywood films, Denzin (2007) asserts that films have shaped public understanding of alcoholism (p. xv). Following Denzin’s lead, this current interpretive study seeks, through its exploration of the depictions of workplace bullying in Hollywood film, to gain a greater understanding as to how this powerful
medium may be shaping society’s understanding of the horrifying phenomenon of workplace bullying.

These examples of research demonstrate film analyses and ethnographic content analysis used to provide insight about gender roles, intellectual abilities, bias and stigma, violence and other aspects of our social lives. Workplace bullying is a devastating phenomenon that affects many and has been overlooked in this area of research. It is a widely-held belief, supported by scholarly research, that film is a bridge connecting symbolic representations with real-lived experiences. The stories that mold our thoughts and actions are coming from modern day mythology, “pop culture, television, and film” (Helfgott, 2008, p. 372).

**Pop Culture**

Film is a text of popular culture and is accepted as a fantasy or dream-like version of reality – or a sort of escape and a mechanism with influence to change one’s thinking (Benjamin, 2014, p. 9). The influence of film on pop culture is powerful, persistent, and even perhaps pervasive. The plots and stories embolden and charm, emitting influence to mirror life or caste it (p. 5). Popular culture is considered a mysterious phenomenon; prevalent and yet elusive. It is an “empty conceptual category” (Storey, 2013, p. 1). Ideology is considered almost synonymous with popular culture; it is the embodiment of thoughts, actions, or interests that define a certain group of people (p. 3). Popular culture resonates what is thought to be common, and yet it is also complicated. Considered a way of life, popular culture inherently creates conflict (p. 2). It requires a melding or a “collective social understanding” (p. 4). Most often an understanding of pop culture is
reduced to the simple explanation of that which is “widely favored or well-liked by many people” (p. 6). However, as pop culture is both complex and subjective, defining it briefly is difficult. While there is no one definition for popular culture, Karl Marx comes closest, “It is not the consciousness of men that determines their being, but on the contrary it is their social being that determines their consciousness (p.3).” During the 1990s the tradition of "going to the movies" changed dramatically as technology afforded greater access to film at home via the internet and DVD. Films were being released from strictly movie theater viewing to home or personal viewing more quickly (Benjamin, 2014, p. 83). There was a lot happening across the globe, and America’s role was in the spotlight. The Berlin Wall came down; the Gulf War went airborne. Both contributed to a sense of nationalism and a revived faith in America as a super power. Films shifted to a more critical perspective in their depictions of history, policy, politics, and the American way of life (p.71). Many films portrayed historically significant events through a much debated and controversial lens. The Hollywood version vs. the lived experience challenged everything from the JFK assassination, the plight of the Sioux tribe, slavery, the launch to the moon, war, adults’ work, as well as treatment of women, homosexuals, and people with disability, and much more (pp. 75-82).

Things took a different turn with the tragic events of September 11, 2001; followed by the devastation of Hurricane Katrina, financial markets crashing, and unemployment rising (p. 87). A wave of hopefulness came toward the end of the decade with the election of Barack Obama as President. Movies kept up with the change and the conflicts; the expectation of something better as well as the forecasting of impending
Film is a vehicle of popular culture; providing symbols that help construct reality. Depictions of workplace bullying in popular Hollywood films reveal its dimensions within pop culture and its common place in the world of work.

**Workplace Bullying**

The Workplace Bullying Institute (WBI) defines bullying as; “repeated, health-harming mistreatment of an employee by one or more employees through acts of commission or omission manifested as verbal abuse; behaviors (physical or nonverbal) that are threatening, intimidating, or humiliating; work sabotage, interference with production; exploitation of a vulnerability-physical, social, or psychological; or some combination of one or more categories” (Namie & Namie, 2011, p. 13).

Bloch (2012) defines bullying as the carrying out of the bully’s intention to degrade or reject others (p.88). Targets are subjected to destructive behaviors that result in them losing social position in the workplace (Bloch, 2012, p. 91). Workplace bullying is complicated and sometimes convoluted (p. 92). Bullying causes shame and misery, and interferes with job performance. It creates unpleasant working environments that have social, psychological and organizational impact. Individuals may suffer from stress, while organizations face losses in efficiency, profit, and overall employee motivation (Harvey, Treadway, Heames, & Duke, 2009, p. 27). A common working definition of workplace bullying from Einarsen, Hoel, Zapf, and Cooper is; “Bullying at work means harassing, offending, socially excluding someone or negatively affecting someone’s work tasks” (Van Heugten et al., 2013, p. 3). Bullying is an escalating process during which the person confronted ends up in an inferior position and becomes the target of systematic
negative social acts. (p. 3). Frey, Hirschstein, Edstrom & Snell define bullying as a “social construct that disrupts social connection” (Polanin, Espelage, & Pigott, 2012, p. 48). Interpersonal conflict and bullying are not to be confused as synonymous. Conflict can emerge naturally and conflict can escalate to bullying. However, bullying is tactical, intentional, repetitive, persistent and facilitated by a disparity of power (Einarsen et al, 2011, p. 4).

Research defines bullying from multiple perspectives; some from individuals, others focusing on variables related to the group (Balillien, Neyens, DeWitte, & DeCuyper, 2009, p. 1). Einarsen, Hoel, Zapf, and Cooper (2011) condense the definition of workplace bullying to “negative acts that occur in a persistent and systematic way” (p. 179). Paull et al. (2012) pulled from the research of Rayner and Hoel and extended the definition of workplace bullying with five different categories: threats to personal standing, threats to professional status, destabilization or undermining, overwork or undue pressure, and isolation (Paull et al., 2012, pp. 351-352). David Yamada, a leading proponent in the United States (U.S.) for anti-bullying laws, defines bullying as deliberate verbal and non-verbal attacks in words and actions that are responsible for both physical and psychological harm (Chaplin, 2010, p. 445). A recent study of more than 1000 participants combined from Australia, Canada, the United States, and the United Kingdom, defined bullying as negative acts, harmful effects, power imbalance, and persistence (Coyne, 2013, p. 159). This introduces a shift in focus on how workplace bullying is defined; from frequency or duration, to target perceptions and the outcomes of the negative acts (p. 158). Bullying at work is complicated and sometimes convoluted; it
is a societal phenomenon attributed to many different factors, from many perspectives (Einarsen et al, 2011, p. 28). The persistence and prevalence of workplace bullying negatively impacts performance, harming both individuals and organizations (Ritzman, 2016). The literature defines bullying with some variation, but all agree bullying causes harm.

**Workplace Bullying Research History**

Carroll Brodsky, American psychiatrist and professor authored a book in 1976 titled *The Harassed Worker*. The book received little attention, but it is considered the first to discuss workplace bullying, before it was workplace bullying, (Heinz, 1996, p. 167). The well-being and rights of workers began to gain more formal attention in the 1980s in Sweden. Initially thought of as conflict in the workplace; and described as “a systematic, stigmatizing process and encroachment of his or her civil rights” (p. 165). Researching workplace bullying continued to grow in Europe, defining bullying as “hostile and unethical” (Escartin, Zapf, Arrieta, & Rodriguez-Carballeira, 2011, p. 185). It was compared to mobbing behaviors found in animals (Farmer, 2011), and as terror in the workplace (Leymann, 1996). In the 1990’s, the term bullying became more widespread in the United States (Escartin et al., p. 185, 2011), and more specifically, bullying in the workplace began to get noticed as a negative force needing attention (Rayner, Hoel, & Cooper, 2002, p. xi). In 1992, Andrea Adams a journalist from Britain 1992, "coined the phrase," workplace bullying. Then, in 1998, Drs. Gary and Ruth Namie introduced it to the United States popular press (Namie, 2003). They then ignited
a movement and created what is today known as and driven by the Workplace Bullying Institute (WBI).

The Workplace Bullying Institute (WBI) was the first organization in the United States “dedicated to the eradication of workplace bullying that combines help for individuals, research, books, public education, training for professionals-unions-employers, legislative advocacy, and consulting solutions for organizations” (workplacebullying.org). Research on bullying at work was initially studied from an emotional or psychological perspective. As interest and awareness expanded, so have the disciplines of study addressing it, which now include, but are not limited to: conflict studies, sociology, communication, law, business & management, and medicine (Einarsen et al, 2011, p. 9).

In 2006, the United Nations (U.N.) International Labour Organization released a statement that workplace violence, including bullying and mobbing, “was reaching epidemic levels.” The next year the Workplace Bullying Institute (WBI) conducted a survey regarding workplace bullying that found 49% of workers in the U.S. had been exposed to bullying at work (Chaplin, 2010, p. 439-440). Three years later, in a 2010 survey also conducted by the WBI, 13.7 million American adults reported having been bullied at work. These findings also showed that 50% of American workers reported being directly affected by bullying; 35% as victims, and 15% as witnesses (Namie & Namie, 2011, p. 13). The most recent 2014 WBI survey results reaffirm that the workplace bullying continues to be rampant, reporting 72% of workers aware that workplace bullying exists and 21% as witnesses (Namie et al., 2014).
Workplace Bullying Impact & Consequences

Workplace bullying is deliberate, sometimes covert, and always harmful (Rayner et al. 2002, p. xi). Bullying is often underestimated as being personal between two people, rather than looking at its broader implications (Bloch, 2012, p. 85). Its “dysfunctional workplace behaviors” have the potential for a full range of impact, either blatant or hidden, leading to emotional and physical harm (Paull et al., 2012, p. 351). It is the cause of substantial health issues (Paull et al., 2012, p. 353). Bullying is complex and interferes with social interactions; the relationship being a triad between perpetrator, victim, and bystander (Bloch, 2012, p. 82). It escalates, systematically implementing harm (Coyne, 2013, p. 159). Einarsen et al (2011) describe it as “systematic mistreatment” that over time can result in “severe social, psychological, and psychosomatic problems in the target” (p. 4).

Bullying at work is likened to the phenomenon in schools; where children are confronted with it daily (Thornberg & Jungert, 2013). Padgett et al (2013) research identifies four groups that comprise bullying in schools: bullies, victims, bully victims, and bystanders (p. 33). Frey et al (2009) find that bullying in schools is destructive to children, interfering with opportunities for building positive relationships (Polanin, Espelage, & Pigott, 2012, p. 48). Bullying and related teasing and harassing behaviors are compared to a bird behavior called mobbing, in which small birds organize to attack and take down a large bird (Namie & Namie, 2011, p. 14). Three primary mechanisms to bullying are: an intention to cause harm, repetition, and power imbalance (Poyhonen, Juvonen, & Salmivalli, 2012, p. 726). Bullies are everywhere, they are with children in
school and they are with adults at work (Chaplin, 2010, p. 437). Terms to describe workplace bullying include, but are not limited to: mobbing, emotional abuse, and non-protected class harassment (Escartin et al., 2011, p. 187). While the research related to bullying at work is gaining attention, targets still receive little support (Pauludi, 2015, p. 24). Bullying negatively impacts employment, causes stress, and leads to social exclusion (p. 183). Bullying encompasses criticizing and demeaning others, disseminating rumors, and forcing isolation of co-workers (Chaplin, 2010, p. 444).

Namie (2003) describes it as a form of interpersonal hostility (Tye-Williams & Krone, 2014, p. 3). More traumatic and damaging than any other work-related stress, bullying is described by researchers as shattering and debilitating (Einarsen et al, 2011, p. 4).

Workplace bullying is considered distinct from other conflicts in the workplace, because it entails someone being forced into a subordinate position (Balillien et al., 2009, p. 2). Power inequities are interwoven into what defines bullying. Power can be formal or informal; and multi-directional between superior, subordinate, and lateral roles (Escartin et al., 2011, p. 184). The power gaps between the bully and target are severe. Due to the tenacity and frequency of the actions of the perpetrator, targets’ defenses erode (Namie & Lutgen-Sandvik, 2010, p. 345). The perceptions of participants in a cross-cultural study describe bullying at work as an intentional form of hierarchical aggression (Escartin et al., 2011, p. 178). Harvey et al. (2009) identify five categories of workplace bullying: Name calling, scapegoating or stigmatizing, increased work pressure, sexual harassment, and physical abuse (p. 27). Workplace bullying is not limited to work related concerns, it extends to personal attacks; it is methodical and
determined harmful toward others at work. Victims of bullies are often defenseless in shielding or guarding themselves (Balillien et al., 2009, p. 2).

Tracy, Lutgen-Sandvik, and Alberts’ (2006) study Nightmares, demons, and slaves: Exploring the painful metaphors of workplace bullying uses metaphor analysis to capture the depth of pain and devastation experienced from being bullied at work. So much of the research of workplace bullying is generic or quantitative and misses the essence of this phenomenon’s toll (p. 148). Despite one in ten people experiencing abuse from bullies, the general sentiment is “let it go” as targets are not taken seriously and are instead depicted as being overly sensitive. Workplace bullying research indicates that bullying at work comes at a cost; it is something to be avoided (p. 149). The use of metaphors has helped to create a better understanding of what bullying feels like; consequently, this sort of intimate insight can help create some avenues to addressing workplace bullying (p. 150).

This study utilizes qualitative methodologies with an interpretive perspective; the use of metaphor and grounded analysis contribute to the literature in making sense of this devastating phenomenon (Tracy et al., 2006, p. 151). Some of their findings include: adult bullying is perpetuated by a variety of persistent negative actions; power disparity makes a difference; and the results can be severe devastation physically, psychologically, and organizationally (Tracy et al., 2006, pp. 152-153). This study provides crucial insight into the pain associated with workplace bullying; the metaphors help targets retrace those experiences (p. 178). This study demonstrates how metaphors help targets make sense or meaning from their lived experiences in workplace bullying. Metaphor
provides an important tool for gaining understanding about devastating lived experiences. It also connects well with this current research, whereas much of what is depicted in film can be likened to metaphor.

Another recent study, *Chaos, reports, and quests: Narrative agency and co-workers of workplace bullying* (Tye-Williams & Krone, 2014), concentrates on the stories of targets and their co-workers (Tye-Williams & Krone, 2014, p. 1). This study extends the lens on workplace bullying and its harmful reach, by looking beyond the target. By including the role of co-workers and the broader landscape of the organization, this study examines what it refers to as “the ripple effect” (p. 3). It delves deep into the phenomenon of workplace bullying by exploring the target’s story as well as the perceived role of co-workers. The participants tell their stories; sharing experiences and perceptions, as well as sharing thoughts about their co-workers. Participants are interviewed until saturation is determined (p. 6).

The responses are powerful, with targets speaking boldly about co-workers being bystanders and bullies. They describe bullying as repetitive and co-workers as silent from fear of retribution, unwilling to intervene or speak up (Tye-Williams & Krone, 2014, p. 12). Without support, targets’ stories are described as chaotic and incoherent; and an overarching feeling of isolation ensues (p. 13). The inter-relating between targets and witnesses needs further research; targets report feeling isolated and abandoned (p. 4). This research is impactful; it highlights the need for facilitation of opportunities for stories to be told and more importantly creating space where they can be heard. It also emphasizes the importance of training for all employees at all levels. Sharing stories not
only helps in healing for targets, but provides opportunities for positive change in the workplace. This study reinforces the need for more creative ways of understanding this devastating phenomenon of workplace bullying. Stories help people make meaning about their own lives and the lives of others; movies tell us these stories.

Researchers Pamela Lutgen-Sandvik and Virginia McDermott explore the challenges of making sense from workplace bullying, in their study, *Making sense of supervisory bullying: Perceived powerlessness, empowered possibilities* (2011). The focus is on exploring themes related to supervisor bullying in the United States (Lutgen-Sandvik & McDermott, 2011, p. 343). More specifically, the researchers identify themes that connect to the social dynamics of workplace bullying and possible language shifts that can contribute to positive change. Their methods include one-on-one interviews, focus groups, open ended surveys, and email. The focus is on understanding the lived experience of workplace bullying (p.347). Ideas are drawn from social construction and vocabulary; grounded data analysis allows themes to emerge (p. 348). Targets associate interactions with others and organizational culture as directly linked to bullying (p. 355). Three priorities that emerge from this are: 1. the question of how to make sense of adult bullying at work, 2. how to discern the order of meanings, and 3. how revealing these meanings can promote safe and open spaces for making sense (Lutgen-Sandvik & McDermott, 2011, p. 344). This study directly links to this current research, where in a similar fashion, the focus is on the interactions and the organization culture, the only difference is the scenes are in real life, rather than in film.
Workplace bullying continues to gain attention as a complex phenomenon (Coyne, 2013, p. 176). With no clear definition of workplace bullying, research is limited. In practice, workplace bullying continues from covert to visible, and existing policies remain to be viewed as ineffective (Ritzman, 2016). The phenomenon is viewed and studied from many different perspectives: a response to violating norms in the workplace, interpersonal conflict, and organization culture to name a few (Balillien, Neyens, DeWitte, DeCuyper, 2009, p. 11). It could alternatively be considered a derivative from a biological disposition for aggression or deviant behavior (Harvey, Treadway, Heames, Duke, 2009, p. 31). Even with the growing research about workplace bullying in the United States, researchers acknowledge that there is still little known. Workplace bullying continues to be perplexing, and warrants study from all perspectives (Harvey, Treadway, Heames, Duke, p. 33).

**Violence in the Workplace**

Data from a collaborative and ongoing investigation from *Mother Jones Magazine* (motherjones.com), Harvard University, and the FBI, spanning 1982 – present day, shows that mass shootings in the United States are on the rise. Looking more closely at the shootings that took place during the time being explored in this study (between 1994 – present day), 15 incidents were related to workplace disputes. Shooters had either been recently fired, were facing disciplinary action, or were experiencing conflict in the workplace. From the 15 incidents, 159 people were either killed or injured; and in 7 of the 15 incidents, the shooter committed suicide (motherjones.com). While there is not
definitive evidence that these incidents were directly connected to workplace bullying, it does raise awareness of the potential for escalation.

Bullying is the most prevalent form of violence in the workplace; it has no boundaries, damaging the health of both individuals and organizations (Chaplin, 2010, p. 438). The National Institutes for Occupational Safety and Health (NIOSH) define workplace bullying as violence (Namie et al., 2014). In 2006, the United Nations (U.N.) International Labour Organization released a statement that workplace violence, including bullying and mobbing, “was reaching epidemic levels.” The next year the Workplace Bullying Institute (WBI) conducted a survey regarding workplace bullying that found 49% of workers in the U.S. had been exposed to bullying at work (Chaplin, 2010, p. 439-440). In Lutgen-Sandvik’s (2003) research regarding emotional abuses in the workplace, she found that when organizations ignore, dismiss, or disregard bullying, violence escalates (Yamada, 2004, p. 482).

The Healthy Workplace Bill

The Healthy Workplace Bill has what is needed for providing essential protections under the law for abusive work environments (Einarsen et al., 2011, p. 456). Bullying in the workplace is not child’s play nor is it not "just" a jerk being a "jerk." Workplace bullying is a phenomenon of tragic proportion; it is persistent and recurring nasty abuse that leaves a trail of trauma and often irreparable harm. It is abuse that presently has limited legal protections under the law. Title VII of the Civil Rights Act of 1964 protects against harassment, but does not protect against bullying at work unless it can be directly linked to protected class; a basis of race, color, religion, gender, national
origin, age (40 or older), disability, or genetic information (www.eeoc.gov). California took the first step in addressing this egregious gap in the law by introducing Healthy Workplace Bill in 2003, and since then 30 other states have followed (healthyworkplacebill.org). The Healthy Workplace Bill was intended to provide a template, a model, for a law that would make it illegal for an employer to subject an employee to an abusive work environment (Canty, 2009, p. 509).

The momentum began with the initiative of Drs. Gary and Ruth Namie in 1997, with the establishment of the Campaign Against Workplace Bullying in California. Four years later their partnering with David Yamada, law professor, Suffolk University, led to the drafting of the Healthy Workplace Bill. Lobbying lawmakers in California began in 2002, led by the Namies’ together with Carrie Clark and Moe Tyler. The thrust continues today with numerous versions of the bill being introduced in more than half of the United States and by more than 400 legislators (healthyworkplacebill.org). While there has been some progress, legislators are still falling short, passing modified versions of the bill that still avoid or tiptoe around liability for employers: "to provide legal redress for employees who have been harmed, psychologically, physically, or economically by being deliberately subjected to abusive work environments"; and secondly, "to provide legal incentive for employers to prevent and respond to mistreatment of employees" (Canty, 2009, p. 509).

To date, Tennessee, California, Utah and North Dakota are four states who have enacted laws that provide some protections against workplace bullying. Puerto Rico was close with support passing in both the House and Senate in 2014. It could have been a
leader, with legislation including stern penalties for employers; but instead, the bill was vetoed by the Governor (healthyworkplacebill.org). California and Utah have mandates for training; with Utah requiring that employers be specific as to how they will provide protections and California including the verbatim definition from the Healthy Workplace Bill for what is considered abusive conduct. Grassroots efforts continue with programs like Freedom Week (October 16 – 22, 2016) raising awareness of the devastation of workplace bullying; and especially taking it out of the shadows and giving "voice" to the phenomenon. The Healthy Workplace Bill intends to not only safeguard employees from abuse in the workplace, but also to serve as a catalyst for employers to proactively stop bullying at work (Einarsen et al., 2011, p. 456). While legislators continue to dance around employer concerns; targets continue to be subjected to destructive behaviors with no defense or recourse (healthyworkplacebill.org).

**Methodological Review**

Researching workplace bullying is no easy task (Rayner et al., 2002, p. 106). Finding participants is challenging, and therefore much of the research is quantitative. Research focuses on viewing the phenomenon from broad landscapes, like prevalence by sector, by actions, by outcomes, and by patterns (p. 20). Questionnaires remain as the most common tool for researching workplace bullying, however only provide a limited view of the phenomenon (Cowie et al., 2002, p. 48). Debate continues over the usefulness of objective and subjective data (p. 36). Studying the social context of workplace bullying raises ethical difficulties and often is impractical (p. 36). The
phenomenon of workplace bullying is multi-dimensional, reliance on personal accounts is limiting and insufficient (p. 37).

One benefit on the prevalence of quantitative research is that we do know millions are suffering: per the results of the 2014 WBI U.S. Workplace Bullying Survey conducted by the Workplace Bullying Institutes (workplacebullying.org), “37 million US workers report being subjected to abusive conduct and 65.6 million are affected (those abused and those who witness it)” (workplacebullying.org). In a separate independent survey study conducted through Career Builder, full-time private sector employees across the United States reported a prevalence of bullying at 28% (workplacebullying.org, September 29, 2014). With so many affected, challenges for intervention and solutions persist; research must be diversified to unearth cause and effect, providing useful data for change. So much of the research of workplace bullying is generic or quantitative and misses the essence of this phenomenon’s toll (Tracy et al., 2006, p. 148). Workplace bullying leaves targets vulnerable, feeling ashamed, and fearful of being labeled (Rayner et al., 2002, p. 15). Participating in research can be risky. Bullying at work is embedded into the culture of the workplace, making investigation of the phenomenon complex (Rayner et al., 2002, p. 82). Surveying is a common method utilized in research, attempting to unveil barriers to understanding through anonymous or non-threatening means (p. 85). These methods are useful in helping primary themes emerge and perhaps create interest in deeper analysis (p. 100).

Qualitative research methods are growing in the study of workplace bullying and provide opportunity for deeper exploration. In a study by Balillien, Neyens, DeWitte,
and DeCuyper (2009), “A qualitative study on the development of workplace bullying: Towards a three-way model”, key stakeholders and representatives evaluate 87 cases of bullying incidents at work. While their participants were third-party, not specific targets, their findings still make important contributions to the study of workplace bullying: Coping strategies of targets and bullies; and workplace culture are two themes which emerged (Balillien et al., 2009). A mixed method study Making sense of supervisory bullying: Perceived powerlessness, empowered possibilities (Lutgen-Sandvik & McDermott, 2011), included one on one interviews and focus groups with targets. This study was focused on exploring themes related to supervisor bullying in the United States (Lutgen-Sandvik & McDermott, 2011). The qualitative methods contribute to gaining a greater understanding of the lived experience of workplace bullying. More recently, Tye-Williams & Krone (2014) concentrated on the stories of targets and their co-workers in their study Chaos, reports, and quests: Narrative agency and co-workers of workplace bullying (Tye-Williams & Krone, 2014). Delving deeper into the phenomenon of workplace bullying by extending the landscape, by including co-workers, and allowing for emergence of social construction of the lived-experiences. These few studies are just a glimpse into the value of qualitative methods; while also recognizing their limitation.

In Adult Bullying (2013), Pamela Lutgen-Sandvik, provides a comprehensive look at a decade of research on workplace bullying (Lutgen-Sandvik, 2013). It represents some of the much needed more meaningful look at workplace bullying; a focused collection on its occurrences and effects in the United States, some quantitative, others qualitative. Fourteen studies in workplace bullying are discussed; increasing
understanding of the phenomenon, raising awareness that targets are not alone, and providing essential data for decision makers to utilize in eradicating bullying and building healthy workplaces (p. 5). Despite 25 years of persistent research examining and exploring workplace bullying, it persists, even expands. New methods for gaining greater understanding and insight into the phenomenon of workplace bullying is crucial, questions persist, solutions abstruse. Exploring the portrayal of workplace bullying in Hollywood films provides a lens for gaining greater understanding and meaning to a horrific phenomenon plaguing our workplaces. While the impact is still debated, research does show that violence in film leads to real-world violence (Lutgen-Sandvik, 2013, p. 374).

Workplace bullying is violence in the workplace (Chaplin, 2010, p. 439-440); it is therefore a phenomenon worthy of further study and more specifically, study within the context of its portrayal in films. How we are exposed to it in film and how it is depicted in film are both important considerations. This current study will help gain better understanding of these issues. Researching workplace bullying is a sensitive process; qualitative methods are necessary, though time consuming. It seems evident that research is at a slow pace compared to the millions who continue to undergo abuses. Despite increased awareness and research, many continue to suffer from workplace bullying. Film research has proven itself as a source of insight into the lived experience of many phenomena, and yet workplace bullying has not been explored. Films mold our thoughts and actions (Helfgott, 2008, p. 372).
Film is a metaphor. Film can cause a “blurring of boundaries between fantasy and reality” (Helfgott, 2008, p. 396); causing what is referred to as a “social dream” or something that seems real (p.401); and can inspire imitation (p. 371). Studying how workplace bullying is depicted in film might help determine if movies can help in a similar way as did the use of metaphors in the Tracy et al. (2006) study. Qualitative media analysis utilized in this study provides an opportunity to fill the gap. It removes the risk typically associated with qualitative research, while providing opportunity for essential in-depth exploration of depictions of workplace bullying. Movies historically and still today have far reaching influence on social life in the United States; as film continually proves to be a powerful method of disseminating ideas to the masses (Ross, 2014, p. 2). The far-reaching influence of film on devastating social conditions along with the dearth of research connected to the phenomenon of workplace bullying creates urgency for this study and further research.
Chapter 3: Research Method

Qualitative Research

This qualitative study explores representations of workplace bullying in a purposive sampling of scenes from Hollywood films spanning 1994-2016. Conflict is not always apparent in bullying; but it is insidious, prolonging abuse or trauma to all in its path. The phenomenon of workplace bullying is complex; the depiction in film diverse and at times disturbing. Un-explored and unimpeded, bullying leads to devastation.

Films are a part of pop culture, a platform where the construction of everyday life can be explored (Storey, 2015, p. 11). Denzin & Lincoln (2011) define qualitative research as “a situated activity that locates the observer in the world” (Lacasa et al., 2013, p. 132). In this study that activity is the depiction of workplace bullying in the selected film scenes.

Qualitative methodology ensures thorough consideration and in-depth exploration of the representation of workplace bullying through the lens of the selected film scenes. It is a process that interweaves multiple disciplines; it is interpretive and emergent (Denzin & Lincoln, 2008, p. 4). Through an adaptive set of guidelines, aligned with theoretical paradigms, interpretations are formed. The paradigms reveal beliefs that influence choice; the underlying questions reveal social construction (Denzin & Lincoln, 2008, p. 31). The goal of this qualitative research exploring depictions of workplace bullying in film is subjective; interpretation of data is contextual (Willis, 2007, p.111). Analysis is facilitated through use of Hymes’ Ethnography of Communication, speaking model, it is heuristic and facilitates a comprehensive and systematic way of exploring and understanding interpersonal speech and social interaction (Zand et al., 2012, p. 28).
Qualitative research provides the researcher with the capacity to follow the data, to be open to new questions, and to discover new understandings (Denzin & Lincoln, 2013, p. 180). According to Denzin & Lincoln (2003), all research is interpretive and places unique demands on the researcher (p. 33). It is focused on the “socially constructed nature of reality” (Denzin & Lincoln, 2008, p. 14). In this study, qualitative methods not only facilitate exploring the phenomenon of workplace bullying, but also allows for the emergence of patterns and themes toward generating a theory not only regarding its depiction in Hollywood films, but also its meaning or application to the lived experience.

**Qualitative Media Analysis**

Media content analysis was first used to study propaganda; “Max Weber saw media content as a means of monitoring the cultural temperature of society” (Mcnamara, 2005, p. 1). It has been used since the early 1920’s to investigate the content of films and their relationship to violence, racism, and sexism (Mcnamara, 2005, p. 1); bullying is a widespread form of violence in the workplace. Berger and Luckman (1966) point out in their timeless research *The Social Construction of Reality*, that film and all media texts are open to interpretation. Text refers to “words, meanings, pictures, symbols, ideas, themes, or any message that can be communicated (Mcnamara, 2005, p. 2).” Film is an influential medium, providing imagery that is perceived as almost real (Prince, 2004, p. 43); providing a conduit to greater understanding of the phenomenon of workplace bullying.

Qualitative media analysis is a method of qualitative research considered synonymous with ethnographic content analysis. It facilitates the building of
understanding through in-depth analysis of “objects, symbols, and meanings that make up social reality shared by members of a society” (Altheide & Schneider, 2013, p. 2). The method can be applied to any symbolic representation; in this study the researcher searches for “relevance, significance, and meaning” in the portrayal of workplace bullying in selected film scenes (Altheide & Schneider, 2013, p. 2). The research is fluid; it moves with the process as meaning emerges. Context, process, and emergence are three focal points of this methodology. Context refers to the situation itself, the process is the “how” it was created, and understanding emerges from context and process together (pp. 9-10). This method facilitates a broader, more in-depth analysis; building understanding of complex interactions and what they become (p. 11). Through a reflexive, constant comparison of context and process, social interaction is studied, themes emerge, and we begin to discover; we begin to gain understanding of workplace bullying (p. 14).

The overarching methodological approach is analytic realism; described by Altheide & Schneider (2013) as “based on the view that the social world is an interpreted world, not a literal world, always under symbolic construction” (p. 13). Analysis in this study is predicated on four important steps (Ryan & Bernard, 2003, p. 85):

1. Discerning themes and subthemes,
2. Prioritizing themes and subthemes,
3. Establishing a hierarchy of themes, and
4. Linking those themes back to the theoretical framework of the study (p.85).
Ethnographic Content Analysis

This researcher joins with a growing number of social scientists choosing methods of ethnographic content analysis, considered synonymous with qualitative media analysis. Ethnographic content analysis is a framework for analysis of texts; in this study that text is film. The work of ethnographic content analysis is challenging; it requires close and persistent study of the unspoken and spoken, the seen and unseen (Altheide & Schneider, 2013, p. 24). It explores deep into the context and content, allowing themes and greater understanding to emerge (Charmaz & Mitchell, 2007, p. 165). It provides a means for reporting about the social construction of the phenomenon of workplace bullying (Hansen, 2014, p. 2); it is well suited for the purposes of this study of the portrayal of workplace bullying in film. The actions portrayed on the screen become an almost virtual reality for the observer (Lacasa et al., 2013, p. 131). Ethnography is the compilation of careful observation and analysis to provide description of a person or persons within a culture (Manning, 2007, p. 148); in this study, that culture is bullying in the workplace. Constant comparison, reflexivity, and review are essential; nothing stands alone. Coding is systematic, yet open, fluid, and flexible (Charmaz & Mitchell, 2007, p. 165). Memo-making is prevalent throughout analysis; thus, making connections and meaning from the data is ongoing and constant (p. 167).

Ethnographic content analysis gives context to the text; it is always open-ended and flexible for multiple interpretation. The primary goal of ethnographic content analysis is descriptive data. Altheide (1987) introduced this methodology of ethnographic content analysis qualitative media analysis as a means for grasping more
holistic meanings of film as text (p. 65). It is derived from ethnographic fieldwork, but instead is for use with text. In this study, that text is film. Ethnographic content analysis operates on a broad, reflective, and refining process for collecting data; its interest is in descriptions, defining, and concept emergence. Everything matters as this analysis of the portrayal of workplace bullying in film seeks to capture the nuances and gain insight. It is systematic and analytical, with a pursuit of comparison and discovery (Altheide & Schneider, 2013, pp. 26-27). It represents a reflexive analysis of documents (Altheide, 1987, p. 65); or in this case each scene.

Ethnography thus provides a study guide to the cultural context, facilitating emergence of themes and meanings. Ethnographic research uses narratives to illustrate and discern meaning from social interaction. The narratives are the data, the social construction of reality, of the phenomenon of workplace bullying as it is depicted in the films. They become the object of the study, directly interlinked to specific actions and activities; as well as a source for inter-connectivity, framing, and theme development (Lacasa et al., 2013, p. 133). Ethnographic research requires being deeply submerged in the story or lived experiences of the subjects. Ethnography is the study of representations; a rendition of interaction within the context of a certain time and place (Manning, 2007, p. 148). Semiotics, or study of symbols, works in kind with ethnography; it is intricately woven into social life. It is a method for observing and identifying connections and shared meanings, facilitating the ethnographic content analysis (Manning, 2007, p. 148). The scenes are symbolic representations of workplace bullying that can be retrieved for analysis (Altheide & Schneider, 2013, p. 5).
Research is active, searching and interacting to make inferences, meaning, and understanding (Bordwell, 1989). The approach is emic or inductive, facilitating emergence of themes and meanings without pre-constructed hypothesis (Hansen, 2014, p. 2). Analysis begins with observation and is guided by patterns. The researcher is in constant interaction with the text (the film scenes); analysis is fluid and flexible (Altheide, 1987, p. 68). Working assumptions are that the text (the film scenes) has no objective qualities or singular meanings; they are socially constructed, informing others, informing this study (Krippendorff, 2004, pp. 22-25). E. L. Doctorow, famous author said, “There is no longer any such things as fiction or nonfiction, there is only narrative” (Denzin, 1997, p. 130).

Ethnographic content analysis relies on the conception of themes that emerge from a researcher’s interaction with the text (Krippendorff, 2004, p. 21). Text in this study is comprised of select scenes representing workplace bullying in films as part of a purposive sampling. The researcher plays a pivotal role, determining pertinent categories, and paying attention to emerging patterns and themes (Altheide & Schneider, 2013, p. 27). The process is malleable and fluid; the researcher always returning to the text for further inquiry and analysis (p. 37). Ethnographic content analysis applies the same patterns of observation and interaction as fieldwork, but through text (p. 23). The consideration given in this study to representations of workplace bullying in film are guided by theory and stimulated by research questions. The inquiry is persistent, reflexive, and interactive; focusing on the settings, the actors, the language, the actions, and the meanings (Altheide & Schneider, 2013, p. 23).
Ethnography of Communication

Dell Hymes, Anthropologist and Sociolinguist is best known for his role in developing this method known as Ethnography of Communication, a universal method of analysis (Johnstone & Marcellino, 2010, pp. 3-4). Originally termed as "ethnography of speaking," Ethnography of Communication was developed by Hymes to systematically explore and better understand our "ways of speaking" (pp. 3-4). It provides a vital frame for ethnographic research (Hymes, 1974, loc. 152); a tool for comprehensive exploration of interpersonal behaviors and language (loc. 186). The Ethnography of Communication SPEAKING model is the method utilized in this study to facilitate qualitative media analysis (synonymous with ethnographic content analysis); it provides an ideal partnership and systematic approach for data collection, theme emergence, and analysis in this study.

Ethnography of Communication is theory based, acknowledging that our speech has context and makes meaning (Johnstone & Marcellino, 2010, p. 4). It considers the relevance or context of the situation, the specifics of the participants (Hymes, 1974, loc. 223). The theoretical emphases on “what real human beings do with their language” (Johnstone & Marcellino, 2010, p. 14). The process focuses on the social context, three primary elements of speech: speech situations, speech events, and speech acts. Speech situations refer to situations like “ceremonies, fights, hunts, meals, lovemaking and the like”. Speech events are embedded in the situation, and speech acts are the literal words spoken or exchanged (Johnstone & Marcellino, 2010, p. 7). For example, a situation can be a staff meeting, the event can be a supervisor providing updates, and the act a
demeaning comment. Speech situations are all-encompassing; the situation considers the broadest context of the scene. The speech event and the speech act are components of the speech situation. None of these are mutually exclusive, but rather interwoven (Zand et al., 2012, p. 28). To facilitate this process, Hymes provides a detailed framework referred to as the speaking model grid. SPEAKING is an acronym (Johnstone & Marcellino, 2010, pp. 7-8):

- **Setting:** Refers to the speech situation time and place.
- **Participants:** refers to the characters; their relationship to one another, as well as their gender, age, or status or position in the speech situation.
- **Ends:** refers to the purpose of the speech event, including individual goals or intentions.
- **Act:** refers to the topic or speech acts within the speech event.
- **Key:** refers to the tone or manner in which speech acts are said.
- **Instrumentalities:** forms and styles of speech; linguistic code, language or dialect, variety of channels of speech and writing.
- **Norm:** refers to the social rules of the situation; interactions and interpretations.
- **Genre:** refers to the type of speech event.

The Hymes’ speaking model is heuristic and facilitates a comprehensive and systematic way of exploring and understanding interpersonal speech and social interaction (Zand et al., 2012, p. 28). The model provided a natural framework for following the conversations and actions within the selected scenes in this study (Zand et
al., 2012, p. 31). It provides an organized and contextual way of collecting data, and facilitates theme emergence and analysis (p. 42). *Ethnography of Communication* begins with the speech situation or in this study, the selected scenes depicting workplace bullying. What follows is repeated consideration and attention to the purpose and participants of the event and the actions (Hymes, 1974, loc. 2001). What is said or what is referred to as speech acts, reveal relationship and meaning (Johnstone & Marcellino, 2010, p. 7). The speaking model grid is a guiding tool for analysis and greater understanding of the social context, purposes, and needs while exploring the ethnography of communication. The focus is holistic, the process open to discovery; always considering the diversity of elements entrenched in the dialogue and actions. From jokes to silence, words to behaviors, all are considered and implanted in the ethnography of communication (p.9).

The *speaking model* facilitates exploring the depictions of workplace bullying in the purposive sampling of film scenes of this study. Workplace bullying is insidious and destructive, it undermines the health and safety of all who are in its path. Use of this model have been linked to “social activism”, exploring the implications of inequalities in navigating the social world and voice ((Johnstone & Marcellino, 2010, pp. 11-12); making it a perfect partner for this study. While guiding exploration, it also helps to reveal implicit context of workplace culture and more specifically depictions of workplace bullying in films. Films facilitate isolating not only the ways of speaking, but further consideration of its meaning not only to the film, but beyond. Thus providing a
comprehensive and systematic process for gaining greater insight to exploring the phenomenon of workplace bullying.

**Purposive Sampling**

This research begins with establishing a purposive sampling. Purposive sampling, like qualitative research, is intentional and subjective, sensitive to context, and practices in-depth consideration. This study applies a paradigmatic case sampling process, which consists of matching the goals of the study with the selected film scenes to be studied; together with a criterion sampling, establishing specific criteria (Palys, 2008). Scenes depicting workplace bullying were selected from 100 Hollywood films released from 1994 - 2016. Extensive online searching of pop culture newspapers, magazine articles, social media, blogs, etc. on the topics of Hollywood films combined with “bullying” and “bullying in the workplace” help create an exhaustive list of potential films fitting for analysis. This list has then been tested for matching the following criteria fitting for the goals of this study.

**Criteria**

2. Films with fictional narratives, designed for large, heterogeneous audiences.
3. Films having one or more scenes depicting workplace bullying. Refer to Appendix B, a chronological listing of the purposive sampling of films selected for this study; including the year of release, the rating, a link to more information on imdb.com, and the genre. Workplace bullying is determined as described in Appendix C and D, (retrieved from
(http://www.workplacebullying.org/erc/); and as defined by the Workplace Bullying Institute:

“Repeated, health-harming mistreatment of an employee by one or more employees through acts of commission or omission manifested as verbal abuse; behaviors-physical or nonverbal-that are threatening, intimidating, or humiliating; work sabotage, interference with production; exploitation of a vulnerability-physical, social, or psychological; or some combination of one or more categories” (Namie & Namie, 2011, p. 13).

According to Charmaz & Mitchell (2007), the method for data collection and analysis is guided by basic questions related to the phenomena being studied (p. 163). In this study that phenomenon is workplace bullying as it is depicted in Hollywood movies. The researcher is looking for patterns and clues; moving back and forth through the data. The data is divided into smaller sections, categories are identified, and frames and themes emerge (Maggs-Rapport, 2000, p. 220). Data collection and analysis are guided by the following four research questions:

RQ1. What does workplace bullying look like, and how does it manifest in the selected Hollywood film scenes (1994-2013)?

RQ2. Do the depictions change over time?

RQ3. What themes or patterns emerge; how do they inform us about the phenomenon?

RQ4. How do they inform us of purposeful new directions for further research?
Methods

Hollywood films provide portrayals of social reality, thus making these films an excellent source for decoding symbolic representations of workplace bullying (Ball & Smith, 2007, p. 469). In this study, the scenes vary greatly from being brief and isolated, long and detailed, and in some cases, collectively spanning the entire film:

1. More than 150 films released between 1994 and 2016 have been viewed and considered for use in this study;
2. 100 films matching established criteria have been selected; and
3. 453 scenes have been subsequently chosen for analysis.

The visual codes and narrative conventions of each scene help to unearth deeper meaning of the representations of workplace bullying (Turner, 2006, p. 37-30). The emergence of constructed imagery of workplace bullying comes from the constant viewing, listening, analyses, coding, decoding, and comparisons. The Hymes SPEAKING model (Hymes, 1974) complements this process of analysis; as a comprehensive, systematic, and organized frame for data collection and note-taking. Per Denzin, Hollywood films are well-matched for social science research; they “contain social reflections on social experiences (such as alcoholism, corruption, and so on)” (Flick, 2009, p. 246). Denz in differentiates between two types of reading when referring to film as text: realistic and subversive, both applied in this study. Realistic readings refer to interpretations derived from online sources, i.e. reviews or descriptions; and present as a true depiction of a phenomenon. The subversive refers to the researchers’ interpretation and analysis; all of which is guided by theoretical framework and the
research questions (Flick, 2009, p. 247). The scenes are probed and studied through analysis and interpretation. Workplace bullying is both overt and covert: Appendix C and D list subtle and not-so-subtle signs of bullying. These lists are intricately linked to the data collection, coding, categories, themes, and analysis.

**Process**

In this study, a synthesis of Denzin’s recommended phases for film analysis, qualitative media analysis, and the ethnography of communication (Hymes *SPEAKING* model, Hymes, 1974) provide five steps for rich and descriptive exploration, discovery and analysis:

1. Films were viewed once to identify scenes portraying workplace bullying; extensive use of pause, stop, start, rewind, repeat, and notetaking ensued. Workplace bullying being determined as described in Appendix C and D, (retrieved from (http://www.workplacebullying.org/erc/); and as defined by the Workplace Bullying Institute:

   “Repeated, health-harming mistreatment of an employee by one or more employees through acts of commission or omission manifested as verbal abuse; behaviors-physical or nonverbal-that are threatening, intimidating, or humiliating; work sabotage, interference with production; exploitation of a vulnerability-physical, social, or psychological; or some combination of one or more categories” (Namie & Namie, 2011, p. 13).
2. Films were viewed a second time to affirm selected scenes, as well as to identify any additional scenes that might qualify. Following the order and logic of the text (scene), and paying close attention to textual and thematic analysis were imperative. Focusing on the social context; this researcher looked for three primary elements of speech according to the Hymes Ethnography of Communication, which are: speech situations, speech events, and speech acts (Johnstone & Marcellino, 2010, p. 7).

   a) Speech situations refer to situations like “ceremonies, fights, hunts, meals, lovemaking and the like” (Johnstone & Marcellino, 2010, p. 7).

   b) Speech events are embedded in the situation (p. 7); and

   c) Speech acts are the literal words spoken or exchanged (p. 7).

Again, implementing repeated use of pause, stop, start, rewind, repeat, and more extensive note taking: 453 scenes were selected.

3. Utilizing Hymes SPEAKING model grid as a guide for more detailed social context and ethnographic data (Johnstone & Marcellino, 2010, pp. 7-8), the selected scenes were viewed a third time:

   • **Setting**: Refers to the *speech situation* time and place.
   
   • **Participants**: refers to the characters; their relationship to one another, as well as their gender, age, or status or position in the *speech situation*.
   
   • **Ends**: refers to the purpose of the *speech event*, including individual goals or intentions.
• **Act**: refers to the topic or *speech acts* within the *speech event*.

• **Key**: refers to the tone or manner in which *speech acts* are said.

• **Instrumentalities**: forms and styles of speech; linguistic code, language or dialect, variety of channels of speech and writing.

• **Norm**: refers to the social rules of the *situation*; interactions and interpretations.

• **Genre**: refers to the type of *speech event*. The researcher continuing to use pause, stop, start, rewind, repeat, as well as employing more extensive note taking.

4. As needed, as many as 2-5 additional viewings of selected scenes followed; the researcher continued to employ pause, stop, start, rewind, repeat, and more extensive note taking. The focus at this stage included coding of scenes utilizing depictions of the typology of workplace bullying, and lists of subtle and not-so-subtle signs of bullying found in Appendix C and D: 1,844 total signs were identified.

5. The researcher was diligent and thorough in searching for patterns and traces of the phenomenon of workplace bullying. Fluidity was constant, repeatedly navigating through the scenes utilizing the Hymes model (*SPEAKING* model, Hymes, 1974) and allowing themes to emerge. Codes were tabulated, patterns identified; comparing and contrasting, while searching for theme emergence.
Saturation

How much is enough? Saturation is when enough is enough. How many films? How many scenes? How many portrayals of workplace bullying? How many are enough? These were persistent questions in this research. This study applied a paradigmatic case sampling process, together with a criterion sampling. The goals of the study were matched with the select film scenes, these scenes discovered in the 100 films meeting specific criteria. The films proved to be a wonderful tool for researching the phenomenon of workplace bullying. They provided a common place to explore, reflect, and analyze. They also provide clean and clear data allowing for repeated returning to the data until saturation was met; as well as providing for further study through the replication or expanding of this study. A synthesis of Denzin’s recommended phases for film analysis, qualitative media analysis, and the ethnography of communication (Hymes SPEAKING model, Hymes, 1974) provided a deliberate and intentional process, ensuring rich and descriptive exploration, discovery and analysis. The methods for data collection and analysis was guided by the intention of this study; exploring depictions of workplace bully in Hollywood films. The researcher was diligent searching for patterns and clues; while moving back and forth through the data. The data was refined into smaller sections, as categories became evident, and frames and themes emerged. Saturation became evident and was determined after the repeated and thoughtful viewing, study, and analysis of 453 scenes of bullying garnered from the purposive sampling of 100 films released between 1994 and 2016. 1,844 subtle and not-so-subtle signs (combined) of bullying were brought to light; and 17 themes emerged.
Trustworthiness

Trustworthiness is assurance that the reader will find the findings worthy; it establishes that the methods and practices employed in this study are authentic and sufficient in their construction of the social world depicted in the selected film scenes of workplace bullying (Lincoln & Guba, 1985, p. 290). A growing number of social scientists are choosing qualitative media analysis for texts such as film. It provides a means for reporting about the social construction of social world phenomenon (Hansen, 2014, p. 2). The actions portrayed on the screen become an almost virtual reality for the observer (p. 131). This study focuses on these events, their symbolism, and strives to convey a deeper understanding. Reality and text interweave, as “life imitates art and art imitates life” (p. 135). The validity of qualitative media research has been verified by qualitative researchers (Hansen, 2014, p. 2).

Trustworthiness of validity is dependent on the study’s persuasiveness; it also depends on the findings proving independently worthy (Maggs-Rapport, 2000, p. 220). Per Lincoln & Guba (1985), this worthiness is affirmed by persistent viewing of the scenes and extensive interaction with the narratives (Maggs-Rapport, 2000, p. 220). Triangulation is also recommended for traditional texts, but not fitting in this study as the text is film. Three other considerations essential for ensuring trustworthiness and validity; “description, intentional interaction, and meaning” (Maggs-Rapport, 2000, p. 221). As researcher am I able to map out and discern themes? Am I intentionally interacting with the text as it relates to the lived experiences of the characters within the film? Are my interpretations consistent with the meanings being depicted? These are
questions that guide not only in gathering data, but most certainly in the analysis of data to ensure reliability and strength of the study. The scenes selected for this study provide social construction of the phenomenon of workplace bullying (Maggs-Rapport, 2000, p. 221); data collection and analysis is being guided by the categories and codes provided in Appendix C and D. These provide reliable guidance not only for selection of the scenes, but for analysis as well. One unique strength of the method of qualitative media analysis as it pertains to this study, is its non-intrusive nature, and as such, can be easily repeated. This provides strength in the sampling and reliability in the findings (Mcnamara, 2005, p. 6). Its synthesis with Denzin’s recommended phases for film analysis and the ethnography of communication (Hymes SPEAKING model, Hymes, 1974) reinforces trustworthiness for rich and descriptive exploration, discovery and analysis.

Denzin (1994) implores social scientists to blur the boundaries between disciplines; to abandon traditional rules and instead gravitate toward narratives (p.56). He places emphasis on the “researcher as a window into the worlds entered,” facilitating pathways to greater empathy and understanding (Flick et al., 2004, pp. 54-56). He recommends abandoning conventions of reliability and validity; replacing them with “techniques of Derridan deconstructive reading,” or close textual and thematic analysis, following the order and logic of the text. He purports that deconstruction provides a pathway to deeper understanding, a portal to what might otherwise remain hidden (p. 56). Deconstructive practice helps to unearth possible social or philosophical assumptions and ideologies that may be intertwined with the hierarchies, controls, or oppressive mechanisms impacting the phenomenon being studied. He challenges the researcher to
see ethnographic content analysis as a “form of radical democratic practice”; moving beyond its seemingly simple purpose as a tool for qualitative research and interpretive practice, and instead seeing it as having “new possibility which is changing the world” (Flick et al., 2004, p. 56).

Consistent criteria and transferability ensure trustworthiness (Denzin & Lincoln, 2013, p. 275). Similar studies to this research, utilizing comparable methodologies include: McCullick et al. (2003), exploring depictions of physical education teachers in movies; de Carlo (2007), student mental health nursing identities in film; Smith (2013) studying portrayals of African American men and women, Monk-Turner et al. (2004), studying depictions of violence in war movies; and Denzin (2007), studying the portrayal of alcoholics in Hollywood films. In these studies, the samplings range from 12-37 films. This study exceeds this in its purposive sampling of 100 films. This is a testament to the rigor of the methodology, analysis, and interpretation; lending its quality of balance and its purposefulness to the phenomenon being studied (Denzin & Lincoln, 2013, p. 275). The Hymes speaking model provides an added structural support to meet the challenge of traditional tests for rigor and validity; as well as the process of constant comparison, reflexivity, emerging themes, and thick descriptions safeguarding reliability and trustworthiness (Hansen, 2014, pp. 5-7).

**Role of the Researcher**

Qualitative research requires a delicate balance between the voice of the text and the voice of the researcher; however, the researcher is the conduit to understanding (Denzin & Lincoln, 2008, p. 278). Qualitative research is interactive and influenced by
the researcher's lived experience, together with the setting that is being observed, described, and analyzed (p. 8). The researcher’s task is to discern through encoding and decoding of the “text” ideologies, representations, and meanings (Hammer & Kellner, 2009, p. 58). The process of analysis is embedded in the theoretical framework, guiding the collection of data and building greater understanding of the portrayal of bullying in the workplace. This researcher’s passion for this project stems from a personal journey and lived experience in workplace bullying. It contributes to the fuel and tenacity necessary for the repeated exposure to depictions of workplace bullying through Hollywood films; with the hope and determination to give voice to the phenomenon and hope for positive change.

As sole researcher for this study, I am in a unique position to observe and interpret meaning; to seek understanding not only of how workplace bullying is depicted in popular films, but also to look more deeply at its presentation, context, and meaning over the past two decades. I bring a unique blend of experience and knowledge in media, theatre, film, business, and education to this study; with undergraduate studies in communication arts, education, and business; followed by graduate studies in counseling along with conflict analysis and resolution. My professional experiences constitute a unique mélange of roles as supervisor, teacher, mediator, facilitator, trainer, researcher, instructional designer, counselor, and consultant. I have been an employee and I have been a supervisor and I have been on both sides of the bullying fence; I have both been bullied and been perceived as a bully in the workplace.
Despite my official credentials and professional experiences that more than equip me as a researcher to explore such an important and devastating phenomenon, it is my personal journey of being bullied that undoubtedly has provided the impetus, passion, and drive for this work. When I began the journey for my PhD, I was a leader in the field of disability student services in higher education; possible topics floating around at the time for my area of research revolved around quality of life issues and conflict for adults on the autism spectrum. I had the privilege of serving in a capacity to provide services and support toward their success. I was regarded highly as a professional in student development in higher education, having received numerous honors and recognition through the years. The phenomenon of workplace bullying as an area of research was not even within my peripheral view, until one horrific day when I suddenly was consumed by it.

One morning, I was invited to join my supervisor in her office together with the Director of Human Resources and summarily faced with the option to resign or to be fired. On one hand, I should not have been so surprised, as it had been an academic year of constant overt and covert efforts of belittling and verbal abuses from my direct supervisor as well as a small circle of what I could best describe at the time as other miserable people. On the other hand, I was surrounded with daily positive affirmation and praise from faculty and students, as well as other staff, and even parents of students. Their enthusiasm and thankfulness for my contributions to the quality of student services and student development; and the overall mission of the university had helped me dismiss the other more negative features of my workplace, supervisor, and a few other colleagues.
I had dismissed much of the negativity or manipulative and undermining behaviors as being petty, mere jealousy or envy and typically was left feeling a sort of sadness about it all. It had after all been a tremendous year of accomplishments for me professionally, I was in my last year of course work toward my PhD, I had been nominated for an award from students for exemplary service, and I also was looking forward to representing the University at an upcoming Annual Meeting of the Society for Disability Studies, a national academic meeting, (to which it is an honor to be invited as a presenter.) My presentation on the "disabling and dehumanizing effects on social stigma" was accepted and it would have been a national recognition for the University. I had always given more than 100% commitment to my job, to the department, and more importantly to the educational mission of the University. I worked endlessly to meet the needs of students and promote student success. I was always accessible at all hours, including weekends or evenings, no matter what the need. I couldn’t get enough, wherever or whenever I was needed, I was there – with never a complaint, just a spirit of wanting to help. This is not just my own recollection, but based on the direct and repeated feedback of colleagues, students, parents, and faculty.

During my time with the University, through outreach and communication, use of academic and disability services expanded. Students once on academic warning were bragging due to my success in coaching them, that they were well on their way to academic success. Some even proudly advanced to the honor roll. Students reluctant to disclose disability or to self-advocate in the past, were now praising the influence I had on teaching them and motivating them. They were discussing and planning for a student
advisory board in the fall. Faculty members were often expressing praises for my facilitation skills in difficult faculty, parent, and student mediations, as well as the improved ease in facilitating academic accommodations due to my role. Students were regularly expressing thanks to me for helping them avoid withdrawing; boasting of their new sense of success as well as improving both their writing and management of their time with academic responsibilities. Parents were praising the maturing they observed in their sons/daughters and attributed that to my direct work as a coach and educator. My direct supervisor, her supervisor, and even the college president received letters from parents recognizing the direct effect they felt I had on their son's or daughter’s success. Nothing I did was ever to seek attention for myself. While I accepted the thanks from many, it was always my honor to be a part of their journey and to have had positive impact. From all the positive feedback, I received, I expected a long career of contributing to the University. In a time where customer satisfaction was necessary for any business, and consumers were more apt to express complaint than praise; I was overjoyed with the amount of praise and affirmation I received in my time at the University. It gave me a great sense of accomplishment knowing I was contributing to furthering the ideals of the school. The news of my forced separation from the University came during the same week of my qualifying exams for continuation toward my PhD.

I was in disbelief and denial; I can recall feeling pain throughout my entire body and ceaselessly crying, in despair beyond belief. To this day, I still cannot grasp how I completed my exams. I was in shock, almost incapable of breathing. However, it was that same week that I would come across an article about a phenomenon called
‘mobbing’ and bullying in the workplace. I wasn’t looking for it, I truly had not yet wrapped my mind around what had occurred, but it was then that I knew this was to be my journey. After completing my qualifying exams, I changed my topic of research to mobbing, a form of workplace bullying; however, I quickly found that my personal trauma was so raw – I could not read more than a few paragraphs of any literature without distress and tears. Still determined, I changed my topic to studying the bystander, thinking that this was somewhat detached enough, and yet I could still add voice to the phenomenon; however, it too would prove to be too challenging. The devastating trauma of workplace bullying is a lived experience for me. Strangely enough, the path that led me to studying the depiction of workplace bullying in films, is serendipity. Film provides a medium to explore a phenomenon that is not only tragic, but also leaves a long devastating wake. The trauma makes it difficult to explore or discuss; it makes it difficult to report or advocate for change; it leaves one exhausted and if fortunate enough to escape, that one hopes they will never have to experience it again.

I believe studying the depiction of workplace bullying in Hollywood films is just what the literature is missing; I feel hopeful and confident that it will provide safe passage to exploring the phenomenon in new ways. There is something about films that allows us to get close to things that scare us; they provide opportunity to explore without blatant risk; and allow us to be vulnerable without harm. It is reminiscent of someone about to share a problem saying, “I have this friend….”, and then continues with their story. Films give us stories that facilitate dialog and reflection; they help us face our own stories; and in some cases, they give us stories we can imitate or from which we find
solace and recovery. I am enthusiastic about the role Hollywood films can play not only in exploring the phenomenon, but also in helping targets heal from bullying, helping expand awareness and open dialogue about bullying, and in moving toward eradicating the horror of workplace bullying. This study is just the beginning of much that remains possible.

It must also be stated that I have faced some limitations as researcher of this study. The search for a purposive sampling was challenging. Some films were easy to identify, either from the title or from other published reviews or commentaries and social media revealing the presence of the depictions of workplace bullying; however, many films released in the time being explored, had no visible signs. This required viewing a massive number of films repeatedly to seek out scenes of workplace bullying that might be embedded in a film; including many scenes not directly connected to the plot, and without hints of their existence. One limitation is the possibility that some films with beneficial but partially hidden data were missed or excluded.

Another limitation is that I am the sole researcher who has collected, coded, and interpreted the data. I have two sayings which I use quite frequently, “people show us what they need,” and “I start with people where they are.” Both points of view are grounded in the theoretical assumptions of social construction of reality and symbolic interaction theory. This perspective elucidates my unique ability to be predominantly unbiased in exploring my world, including the phenomenon of workplace bullying. Strengthened by my inimitable ethnographic role as researcher, immersed into the culture
of workplace bullying within the films, as if living among them, I find myself carefully
listening and viewing for understanding.

    Popular films are an integral part of social life, often seen not only once or twice,
but again and again and again. So, the questions persist: Are Hollywood films purely
entertainment? Do they resonate or affirm lived experiences? Are they providing
instructions? Do they reflect the phenomenon of workplace bullying? What do they do
with the trauma as described by the literature; is the pain diffused or dismissed? There
are many questions, much to explore, and much to learn. Textual analysis will facilitate
unearthing deeper meaning of how the visual codes and narrative conventions of film
work together to portray and construct a paradigm of workplace bullying (Turner, 2006,
p. 37). This current research is descriptive and exploratory; it involves interacting with
the text (film), conducting analysis and making inferences, integrating constant
comparison and reflexivity to the point of saturation. Embracing the complexity and
fluidity necessary to undertake this study, I feel ready to “suspend what I think I know
and see the world through their eyes” (Sutherland & Feltey, 2013, pp. 12-15).
Chapter 4: Results

This qualitative media analysis of representations of workplace bullying in Hollywood films spanning 1994 – 2016 unveils a new look at this tragic phenomenon in the workplace. It exposes what perhaps could be considered a hidden influence or sedative for a devastating part of work, workplace bullying as entertainment in Hollywood films. It reflects a complex interweaving of themes and patterns; immersed in a persistent tension between what hurts and what we find funny. This research set out to explore the portrayal of workplace bullying in Hollywood films, guided by these questions: What does workplace bullying look like, and how does it manifest in Hollywood films? Do these depictions change over time? Are there any themes or patterns that can inform our understanding of the phenomenon? Can we learn anything that can help improve the lived experiences at work, by reducing or eradicating workplace bullying? Do they inform us of purposeful new directions for further research?

The findings make known much about the depictions of workplace bullying in Hollywood films spanning 1994-2016. Revealing not only what workplace bullying looks like and how it manifests in Hollywood films, but also how it reflects or mirrors lived-experiences. While there was no significant evidence of changes over time; perhaps that in and of itself is significant – film depictions of workplace bullying are unchanging, it persists as a devastating form of violence at work. Films reflect life or teach life, both of which can be a horrific result when it comes to workplace bullying. The findings in this research show that film is impactful, and propose that with careful
design, might be useful in raising awareness for improved training and education in the workplace, as well as pursuing the development and implementation of legislature and policies toward ensuring safety at work. The findings also provide a new lens for expanding and enriching further research toward the reduction or end of workplace bullying.

Overall, the findings in this study reveal a paradoxical relationship between comedy and tragedy in film to depict what is a violent and traumatic phenomenon, workplace bullying. Collectively, workplace bullying was depicted in fourteen different types of work industries; findings show workplace bullying depicted in the corporate setting 50% of the time. Participants were overwhelmingly Caucasian: Bullies and targets were portrayed primarily by Caucasian men; bullies predominately over the age of 45, targets under the age of 45. Bullying was primarily top-down, 79% of portrayals. Bullies were most often a Gatekeeper, 45% of the time. The mechanisms most prominent for bullying were: Intimidation (subtle) and belittling (not-so-subtle); 152 incidents (15.5%) of intimidation; 191 incidents (22%) of belittling. Genre depictions of workplace bullying were overwhelmingly portrayed through comedy, drama, and romance. Another important aspect of what workplace bullying looks like in film is through the lens of a films ratings: 90% of the films depicting workplace bullying are combined PG-13 and R. Fifty percent being PG-13 raising questions related to exposure to children beginning at 13 years old. Through the application of the Hymes SPEAKING model grid as a guide for more detailed social context and ethnographic data (Hymes, 1974), these categories emerged: Abuse of authority, threats and intimidation, belittling,
competition and promotion, systemic bullying, firings, power and control, dismissive and minimization, doing gender, rationalization, quitting, trauma, speaking up, and silence.

Denzin (1994) implores social scientists to blur the boundaries between disciplines, to abandon traditional rules and instead gravitate toward narratives (p.56). He places emphasis on the “researcher as a window into the worlds entered,” facilitating pathways to greater empathy and understanding (Flick et al., 2004, pp. 54-56). He recommends abandoning conventions of reliability and validity; replacing them with “techniques of Derridan deconstructive reading,” or close textual analysis, following the order and logic of the text. He purports that deconstruction provides a pathway to deeper understanding, a portal to what might otherwise remain hidden (p. 56). The implementation of deconstructive practice in this study helped to unearth possible social or philosophical assumptions and ideologies that may be intertwined with the hierarchies, controls, or oppressive mechanisms impacting the phenomenon being studied. This research accepted and implemented the challenge to see qualitative media analysis as a “form of radical democratic practice”; moving beyond its seemingly simple purpose as a tool for qualitative research and interpretive practice, and instead seeing it as having “new possibility which is changing the world” (Flick et al., 2004, p. 56). Our research began with these four questions:

RQ1. What does workplace bullying look like, and how does it manifest in the selected Hollywood film scenes (1994-2016)?

RQ2. Do the depictions change over time?
RQ3. What themes or patterns emerge; how do they inform us about the phenomenon?

RQ4. How do they inform us of purposeful new directions for further research?

Incorporating a synthesis of Denzin’s recommended phases for film analysis, qualitative media analysis, and ethnography of communication (the Hymes *SPEAKING* model, Hymes, 1974); saturation was met through the thoughtful viewing, study, and analysis of 100 films released between 1994 and 2016. 453 scenes portraying workplace bullying were discovered, 1,844 subtle and not-so-subtle signs (combined) of bullying brought to light; and 14 themes emerged. This was accomplished by employing the following five steps of exploration, discovery and analysis:

**Five Steps of Exploration, Discovery, and Analysis**

1. Films were viewed once to identify scenes portraying workplace bullying; extensive use of pause, stop, start, rewind, repeat, and notetaking ensued. Workplace bullying being determined as described in subtle and non-so-subtle signs of bullying (see Appendix C and D), and as defined by the Workplace Bullying Institute:

   “Repeated, health-harming mistreatment of an employee by one or more employees through acts of commission or omission manifested as verbal abuse; behaviors-physical or nonverbal-that are threatening, intimidating, or humiliating; work sabotage, interference with production; exploitation of a vulnerability-
physical, social, or psychological; or some combination of one or more categories” (Namie & Namie, 2011, p. 13).

2. Films were viewed a second time to affirm selected scenes, as well as to identify any additional scenes that might qualify. Following the order and logic of the text (scene), and paying close attention to social context; textual and thematic analysis were imperative. Utilizing the Hymes model as a guide; the ethnographic substance - the who, the what, the where, the how, as well as the context and relationship were considered via three primary elements of speech: speech situations, speech events, and speech acts (Johnstone & Marcellino, 2010, p. 7). Speech situations refer to situations like “ceremonies, fights, hunts, meals, lovemaking and the like”. Speech events are embedded in the situation, and speech acts are the literal words spoken or exchanged (p. 7). Again, requiring repeated use of pause, stop, start, rewind, repeat, and more extensive note taking: 453 scenes were selected.

3. The selected scenes were viewed a third time utilizing Hymes SPEAKING model grid as a guide for more detailed social context and ethnographic data (Johnstone & Marcellino, 2010, pp. 7-8):

- Setting: Refers to the *speech situation* time and place.
- Participants: refers to the characters; their relationship to one another, as well as their gender, age, or status or position in the *speech situation*. 
• **Ends:** refers to the purpose of the *speech event*, including individual goals or intentions.

• **Act:** refers to the topic or *speech acts* within the *speech event*.

• **Key:** refers to the tone or manner in which *speech acts* are said.

• **Instrumentalities:** forms and styles of speech; linguistic code, language or dialect, variety of channels of speech and writing.

• **Norm:** refers to the social rules of the *situation*; interactions and interpretations.

• **Genre:** refers to the type of *speech event*. the researcher continuing to use pause, stop, start, rewind, repeat, as well as employing more extensive note taking.

4. As needed, as many as 2-5 additional viewings of selected scenes followed; the researcher continuing to employ pause, stop, start, rewind, repeat, and more extensive note taking. The focus at this stage included coding of scenes utilizing depictions of the typology of workplace bullying, and lists of subtle and not-so-subtle signs of bullying found in Appendix C and D: 1,844 total signs were identified.

5. The researcher was diligent and thorough in searching for patterns and traces of the phenomenon of workplace bullying. Fluidity was constant, repeatedly navigating through the scenes while allowing themes to emerge. Codes were tabulated, patterns identified; comparing and contrasting, while searching for theme emergence. Followed by tabulating data where appropriate and useful,
organizing findings, and write analysis, discussion, and recommendations for future research.

**Findings**

**RQ 1: What does workplace bullying look like, and how does it manifest in the selected Hollywood films scenes (1994-2016)?**

Workplace bullying in this research predominately looks like Caucasian men over the age of 45 bullying Caucasian men under the age of 45. The bullies are most often top-down bosses, gatekeepers that primarily use intimidation and belittling to harm others. Pynnonen & Takala (2013), report that abuse persists when transferred like a “domino effect” (p. 4). In essence, workplace bullying behaviors get passed down; often through position, bullies have power, misusing and abusing their power through acts of “humiliation, intimidation, or punishing” (p. 5). Power has a sort of charm or wonderment that causes it to perpetuate or widen (Folger et al., 2009, p. 145). Workplace bullying is toxic and embedded in the scenes studied in this research; often depicted as humorous; the funniness is sprinkled with obscenities, so film ratings are predominantly PG-13 or R.

Workplace bullying scenes take place in a wide range of industries, confirming that no workplace is immune; however, of the fourteen types of workplaces depicted, overwhelmingly workplace bullying was taking place in corporate settings. Comedy is pervasive, either standing alone completely diminishing the violent and traumatic impacts of bullying or intermingling as a sort of sedative to more dramatic and harmful storylines. In some cases, a touch of romance is interfused to ensure there is a nonsensical
Hollywood happy ending to what otherwise is often abusive and devastating. Less often, but also impactful, bullying is sometimes dramatic, painful, and tragic. Overall, this research reveals a paradoxical relationship between humor and tragedy in depicting the violent and traumatic phenomenon, workplace bullying.

**Workplace Industry**

Depictions of workplace bullying varied by workplace industry: Corporate settings were the overwhelming majority where workplace bullying was portrayed. Fifty or 50% of the films portrayed workplace bullying in corporate settings; the other 50% are distributed over 13 other industries, see Table 1 and Figure 1.

Table 1

*Industry specific depicting workplace bullying.*

<table>
<thead>
<tr>
<th>Industry</th>
<th>Number of films</th>
<th>% by Industry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corporate Setting</td>
<td>50</td>
<td>50%</td>
</tr>
<tr>
<td>Government</td>
<td>8</td>
<td>8%</td>
</tr>
<tr>
<td>Legal/Law Enforcement</td>
<td>7</td>
<td>7%</td>
</tr>
<tr>
<td>Retail</td>
<td>7</td>
<td>7%</td>
</tr>
<tr>
<td>Factory</td>
<td>5</td>
<td>5%</td>
</tr>
<tr>
<td>Restaurant</td>
<td>4</td>
<td>4%</td>
</tr>
<tr>
<td>Education K12</td>
<td>4</td>
<td>4%</td>
</tr>
<tr>
<td>Media</td>
<td>3</td>
<td>3%</td>
</tr>
<tr>
<td>Clergy</td>
<td>3</td>
<td>3%</td>
</tr>
<tr>
<td>Higher Education</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td>Sport</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td>Domestic</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td>Military</td>
<td>2</td>
<td>2%</td>
</tr>
<tr>
<td>Construction</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>
Participants

Participants refers to the characters, their relationship to one another, as well as their gender, age, or status and position in the speech situation (Hymes, 1974).

Gender

A total of 192 bullies* were depicted in the selected scenes in this research; 151 (79%) men, 41 (21%) women, see Figure 2 for an illustration of the disparity. A total of 130 targets* were identified in the selected scenes in this research; 82 (63%) men, 48 (37%) women, see Figure 3 for this illustration. *In both cases, the number of bullies and targets reflects at least one occurrence by one individual, however, throughout this study, there are many cases when a bully or target is portrayed in multiple roles as part of their character. These numbers also do not reflect when there are groups impacted by the scenes; they reflect more clearly isolated situations.
Figure 2. Bullies by Gender

Figure 3. Targets by Gender

**Racial Demographics**

The findings show that overwhelmingly Caucasian men are depicted most often as the bully and the target; Caucasian women are second highest. However, while Caucasian women are about equal in their prevalence as either bully or target; Caucasian
men are nearly twice as often depicted as the perpetrator rather than the target. Figures 4 & 5 illustrate a more detailed picture of the racial and ethnic demographics depicted in the purposive sampling of this study portraying workplace bullying.

**Figure 4.** Racial Demographics of Bullies

**Figure 5.** Racial Demographics of Targets
Age

The age of the bullies or targets are difficult to determine since age is not specifically identified within the context of the film. However, two general categories estimating age were identified to guide our exploration of the participants within the portrayals of workplace bullying: young professional (under 45 years of age), and mature professional (over 45 years of age). Seventy-six of the 192 bullies met the criteria as young professionals or under the age of 45; 116 mature professionals or over the age of 45. Targets were more likely to be young professionals or under the age of 45 with 98 of the 130 depicted in the selected scenes; 32 mature professionals or over the age of 45. These numbers are based on 96 of the 100 films in our sampling, the four animated films were not considered for racial or ethnic identity nor age. Figures 6 and 7 give a clear picture of the significance of age, bullies overwhelmingly being over the age of 45; targets under the age of 45.

Figure 6. Estimated Age of Bullies
Bullies portrayed in our sampling are over the age of 45, 20% more of the time than under the age of 45. The target is three times more often under the age of 45. These numbers help us better understand the participants in the scenes portraying workplace bullying. When a character’s role is intentionally to bully, they are more often depicted as being over the age of 45.

**Role**

The roles portrayed by bullies are another important feature to understanding the participants, they fall into three primary categories: Boss bullies (top down), co-workers (lateral), and subordinates (bottom up). In these examples, the numbers overlap and are repetitive. In some scenes, a character may have multiple roles and interactions in different directions. These multiple roles exceed specific counts of overall bullying participants; however, the findings are valid and provide powerful strength to the prevalence of top-down workplace bullying. Of 298 character portrayals in bullying
roles: 234 character portrayals are top-down bullying; 12 bottom-up, and 52 lateral. Top-down bullying was depicted 79% of the time. See Figure 8 for an illustration of the distribution based on position or role within workplace scenes with depictions of bullying. The portrayal of workplace bullying varied greatly from one film to the next and from one scene to the next; however overall most character roles depicting workplace bullying were supervisors.

Figure 8. Role of Bully

Typology of Bullying

The depictions of workplace bullies primarily fell into four distinct types of bullies: The Screaming Mimi, The Constant Critic, The Two-Headed Snake, and The Gatekeeper, see Table 2 below (Namie, 2003). These depictions provide clear description and imagery of the tone and form of the key actions of the bullies in the films selected as part of this research.
Table 2

*Depictions of Typology of Workplace Bullying*

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Screaming Mimi</td>
<td>The stereotypical bully, controls the emotional tone for everyone else. Toxifies the workplace with mood swings and unpredictable displays of anger. Publicly humiliates targets, convinces bystanders to fear the bully. While typically stops short of physical violence; considered volatile and posing a risk.</td>
</tr>
<tr>
<td>The Constant Critic</td>
<td>This bully loves to complain and obsessively criticize others. Attention is given to trigger target’s deficiencies or insecurities. Invents stories of &quot;error&quot; or fault to belittle and confuse targets. While typically covert and hidden; they can condemn in public as well.</td>
</tr>
<tr>
<td>The Two-Headed Snake</td>
<td>This bully defames reputations, spreads rumors, and engineers &quot;divide and conquer&quot; schemes between co-workers and within work teams. Presents a glowing impression upward, while obliterating downward.</td>
</tr>
<tr>
<td>The Gatekeeper</td>
<td>This bully is obsessed with control. Utilizes power to infiltrate performance assessment processes; allocating time, money, staffing and information to ensure target’s failure. Deception and deceit are prevalent; resources manipulated.</td>
</tr>
</tbody>
</table>


There was no one form of workplace bullying consistent with any one type of film, workplace, or bully; and no significant changes over time. Table 3 and Figure 9 delineate the number of characters and the primary type of bully they depict. The numbers do show that *The Gatekeeper* was the most frequent type of bully portrayed in the scenes in this study; consistent with the greater number of bullies portrayed being
supervisors. However, characters’ enactments of bullying were not limited to one type; in some cases, they switched from one type to another. There was no pattern between the type of bullying and gender, race, or age; the types were fluid and malleable; changing with scenes and the players. Bullying depictions were present in all genre of film; no aspect of bullying seemed to be excluded or exempt. Depiction was multi-directional, top-down, up-down, and lateral. All industries, categories, and genre portrayed both subtle and not-so-subtle signs of bullying. Signs of workplace bullying remained consistent in all scenes, with those described by the Workplace Bullying Institute, listed in Appendix C and D. The categories are described in detail in Appendix E. The totals are greater than sampling; due to some films having multiple genre.

Figure 9. Type of Bullies
Table 3

*Number of depictions by typology of workplace bullies.*

<table>
<thead>
<tr>
<th>Category of Bully</th>
<th>Number of Representations by Type*</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Screaming Mimi</td>
<td>57</td>
</tr>
<tr>
<td>The Constant Critic</td>
<td>32</td>
</tr>
<tr>
<td>The Two-Headed Snake</td>
<td>43</td>
</tr>
<tr>
<td>The Gatekeeper</td>
<td>108</td>
</tr>
</tbody>
</table>


*Note.* The totals are greater than total number of bullies due to some characters portraying multiple types of bullying.

**Signs of Bullying**

One-hundred films released between 1994 and 2016 provided 453 scenes with 1,844 depictions of workplace bullying. In 1,844 portrayals, there were 982 subtle and 862 not-so-subtle signs of bullying. Some scenes are long and detailed, others fleeting and brief; some are only at the beginning of a film, while others are scattered throughout or even span the entire film. When possible, scenes are isolated and provide clear representations of workplace bullying. Intimidation (subtle) and belittling (not-so-subtle) were the most frequent representations of bullying; 152 intimidation incidents (15.5%, subtle signs of bullying); 191 incidents of belittling (22% of not-so-subtle signs of bullying). These numbers help us to understand the prevalence of the typology of workplace bullying as depicted in study, subtle and not-so-subtle methods work in partnership in the delivery of bullying behaviors. “Intimidation is overt or veiled threats; fear-inducing communication and behavior; belittling is persistently disparaging someone
or their opinions, ideas, work, or personal circumstances in an undeserving way. Intimidation, minimization, belittling, and threats permeate the depictions of workplace bullying. The raw numbers are listed in Table 4 and illustrated in Figures 10 and 11; the categories are described in detail in Appendix C and D.

**Figure 10. Not-So-Subtle Signs**

**Figure 11. Subtle Signs.**
Table 4

*Subtle and Not-So-Subtle Signs of Bullying*

<table>
<thead>
<tr>
<th># of incidents</th>
<th>Subtle Signs</th>
<th># of incidents</th>
<th>Not-So-Subtle Signs</th>
</tr>
</thead>
<tbody>
<tr>
<td>152</td>
<td>Intimidation.</td>
<td>191</td>
<td>Belittling.</td>
</tr>
<tr>
<td>115</td>
<td>Minimization.</td>
<td>126</td>
<td>Threats.</td>
</tr>
<tr>
<td>54</td>
<td>Taking credit.</td>
<td>121</td>
<td>Offensive communication.</td>
</tr>
<tr>
<td>75</td>
<td>Rationalization.</td>
<td>136</td>
<td>Aggression.</td>
</tr>
<tr>
<td>67</td>
<td>Criticism.</td>
<td>103</td>
<td>Embarrassment.</td>
</tr>
<tr>
<td>55</td>
<td>Seduction.</td>
<td>50</td>
<td>Intrusion.</td>
</tr>
<tr>
<td>36</td>
<td>Isolation/exclusion.</td>
<td>55</td>
<td>Coercion.</td>
</tr>
<tr>
<td>52</td>
<td>Creating a feeling of uselessness.</td>
<td>34</td>
<td>Campaigning.</td>
</tr>
<tr>
<td>41</td>
<td>Diversion</td>
<td>19</td>
<td>Punishment.</td>
</tr>
<tr>
<td>45</td>
<td>Projection of blame.</td>
<td>14</td>
<td>Revenge.</td>
</tr>
<tr>
<td>41</td>
<td>Undermining work.</td>
<td>23</td>
<td>Blocking advancement or growth.</td>
</tr>
<tr>
<td>46</td>
<td>Pitting employees against each other.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Impossible or changing expectations.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Shame and guilt.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Ignoring</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Deceit.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Withholding information.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Removal of responsibility.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Constant change and inconsistency.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Mood swings.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note.* Signs and descriptions retrieved from Workplace Bullying Institute (http://www.workplacebullying.org/erc/); incidents tabulated from this study data.
Genre

In this research, workplace bullying was portrayed in sixteen different film genres: comedy, drama, romance, thriller, crime, mystery, action, sport, biography, fantasy, adventure, family, war, music, musical, and animation. Many films represent multiple genre. Depictions of workplace bullying were overwhelmingly portrayed through the genres of comedy and drama, as well as romance. These three most often intertwined. See Table 5 below for detailed breakdown.

Table 5

<table>
<thead>
<tr>
<th>Genre</th>
<th>Number of films</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedy</td>
<td>69</td>
</tr>
<tr>
<td>Drama</td>
<td>58</td>
</tr>
<tr>
<td>Romance</td>
<td>33</td>
</tr>
<tr>
<td>Crime</td>
<td>18</td>
</tr>
<tr>
<td>Action</td>
<td>11</td>
</tr>
<tr>
<td>Thriller</td>
<td>9</td>
</tr>
<tr>
<td>Biography</td>
<td>8</td>
</tr>
<tr>
<td>Fantasy</td>
<td>5</td>
</tr>
<tr>
<td>Mystery</td>
<td>4</td>
</tr>
<tr>
<td>Adventure</td>
<td>3</td>
</tr>
<tr>
<td>Animation</td>
<td>4</td>
</tr>
<tr>
<td>Family</td>
<td>4</td>
</tr>
<tr>
<td>Sport</td>
<td>1</td>
</tr>
<tr>
<td>War</td>
<td>1</td>
</tr>
<tr>
<td>Music</td>
<td>1</td>
</tr>
<tr>
<td>Musical</td>
<td>1</td>
</tr>
</tbody>
</table>
Film Ratings

Film ratings are also a vital aspect of genre as defined within the Hymes model (Hymes 1974). Workplace bullying is portrayed in various ratings of films. Figure 12 provides a guide to ratings according to the motion picture association (retrieved from: http://www.mpaa.org/film-ratings/):

![Film Rating System Diagram](image-url)

**Figure 12. The Film Rating System Note.** (*Retrieved from: http://www.mpaa.org/film-ratings/)*

According to Rocchi (2006), films with a G rating are considered appropriate for all ages; viewers can be assured that there will be no forms of violence, sex or nudity, or portrayals of abuse or addictions. A PG (parental guidance) rated film may have some language and violence that may not be fitting for children (not age specific). PG-13 adds specific caution for children under 13; there may be some nudity, though non-sexual, and some use of profanity. Violence in PG-13 can be intense, but typically without blood. R-
rated films are restricted to those 17 years of age and older. Frequent use of profane language, nudity, abuses of all kinds, and violence may saturate the film (Rocchi, 2016). Ratings of films in this study were represented as follows: 39 (39%) rated R; 46 (46%) rated PG-13; 10 (10%) PG, 1 (1%) G; and 4 (4%) was NR (not rated). Figure 13 illustrates the impact of these findings.

Figure 13. Ratings

These numbers put in perspective that 85% of the films depicting workplace bullying are combined PG-13 and R. PG-13, PG, and G rated films combined equal 57% of the purposive sampling in this study; most significant is the 46% rated PG-13. This raises questions related to children’s exposure to depictions of workplace bullying. This is impactful and adds scale to the potential effects of the portrayal of the workplace.
RQ2: Do the depictions change over time?

Overall there was little change in the depiction of workplace bullying over time. There was no significant change with the who, where, or how of workplace bullying over time. The only change reflected in the findings are related to the genre and ratings of the films: There were no G rated films in the past 15 years and PG ratings reduced by 50% in that same time-period. These decreases are a positive sign, reducing the exposure of workplace bullying to children. Rated R films depicting workplace bullying increased by 25% in the past 10 years, also a positive trend, a rating more aligned with the true nature of the phenomenon.

Genre

The findings from our sampling show that the genre of films depicting workplace bullying, does change over time. Comedy is consistently the most frequent genre utilized to portray workplace bullying; with only two 3-year segments showing it equal to depictions in drama, 1997-1999 and 2009-2011. In many cases comedy and drama co-mingle as a genre and romance as well. During the period of 1994-1996 comedy was almost exclusively a genre for portraying workplace bullying. Drama and romance catch up in the years that follow. Figure 14 illustrates the trends in 3-year segments according to comedy, drama, and romance, the three genres with the greatest number of scenes in our purposive sampling portraying workplace bullying.
Ratings of films depicting workplace bullying show a change over time. While there is still a significant number of PG-13 films in our sampling; the findings over time do reflect a decrease overall of PG films and some signs in recent years for PG-13 as well. This is a positive signal, reducing the risk of influence on children regarding imagery of workplace adult bullying behaviors. R being the greatest overall rating is consistent with the portrayals of workplace bullying as being violent and therefore should have limited access to youth viewing.
**Figure 15.** Trends in three* year segments according to ratings (*last segment 2 years).

**RQ3: What themes or patterns emerge; how do they inform us about the phenomenon?**

The findings in this study provide a closer and in-depth look at the construction of workplace bullying in films spanning 1994 – 2016. This study is interpretive and subjective; meaning was derived from the scripts and performances from the purposive sampling of films. The films each have their own language and construct a reality from which meaning has been derived. Through an ethnographic lens as a study guide themes and meanings emerged. This study set out to develop a deeper understanding of workplace bullying by exploring its depiction in films: The representations are referred to as screen reality. Screen reality refers to the social construction of reality within the film (Prince, 2004, pp. 262-263). Cues were unearthed and clues identified. The Hymes SPEAKING model grid (Hymes, 1974) served as a point of reference for exploring workplace bullying, what it looks like, and how it manifests in this research:
• Setting: Refers to the *speech situation* time and place.

• Participants: refers to the characters; their relationship to one another, as well as their gender, age, or status or position in the *speech situation*.

• Ends: refers to the purpose of the *speech event*, including individual goals or intentions.

• Act: refers to the topic or *speech acts* within the *speech event*.

• Key: refers to the tone or manner in which *speech acts* are said.

• Instrumentalities: forms and styles of speech; linguistic code, language or dialect, variety of channels of speech and writing.

• Norm: refers to the social rules of the *situation*; interactions and interpretations.

• Genre: refers to the type of *speech event*.

The Hymes model (Hymes, 1974) provided a standard for ethnographic exploration consistent with qualitative media analysis; while delving into the scenes, it guided the search for greater understanding and social context related to the devastating phenomenon of workplace bullying. The findings reflect the persistence of workplace bullying throughout the selected scenes. The rich and descriptive exploration led to discovery and analysis of the 100 films in this study; informing us about the depictions of the phenomenon of workplace bullying in film. These categories emerged, some are distinct, others overlap, repeat, or are interdependent: abuse of authority, threats and intimidation, belittling, competition and promotion, systemic bullying (oppression), firings, quitting, power and control (harassment), dismissive and minimization, doing
gender, trauma (violence, aggression, retaliation), rationalization (denial, puppet, excuse, joining), speaking up (taking action, forgiveness, winning), and silence (ignoring, doing nothing). Figure 16 provides an illustration of the relationship of the categories of depictions of workplace bullying; some are unique to a bully, a target, or a bystander; while many overlap and are interwoven to all three.

![Figure 16. Depictions of workplace bullying.](image)

Workplace bullying is a complex interweaving of interactions and relationships between bullies, targets, and bystanders; something not to be simplified. Some portrayals were distinct for bullies, targets, and bystanders; while many more are complex and intermingling. Looking specifically at bullies, targets, and bystanders, there is overlap or duplication of some categories. Ten of the categories that emerged focused on bullies: abuse of authority, threats and intimidation, belittling, competition and promotion,
systemic bullying, firings, power and control, dismissive and minimization, doing gender, and rationalization. Five categories that came to light focused on targets: quitting, trauma, rationalization, speaking up, and silence; and four other categories aimed at bystanders: power and control, speaking up, silence, and doing gender. Depictions of bullies in this study were predominantly, but not limited to; abusing authority, belittling, threatening and intimidating, and competing. Targets are portrayed most often as quitting, being traumatized, or rationalizing; bystanders range from doing nothing, joining, or intervening.

These categories are rarely mutually exclusive. Bullies and targets are both sometimes portrayed as violent, aggressive, winning, or retaliating. Bullies and bystanders are both sometimes portrayed as having power & control, being dismissive or minimizing, and functioning as part of the system or representative of the culture of the workplace. Targets and bystanders are portrayed as puppets, traumatized, ignoring, joining, speaking up or accepting. Bullies, targets, and bystanders all are at times portrayed as doing gender, forgiving, silent, in denial or rationalizing. The sampling of scenes that follows helps elucidate the themes and patterns that emerged; some were isolated and brief and others are lengthy or plentiful; all are depictions of workplace bullying. Examples of some of those most ubiquitous in this study are provided utilizing the Hymes SPEAKING model grid (Hymes, 1974).
Bullies

Category 1: Abuse of Authority, Bullies

Abuse of authority as a means for bullying saturated scenes with workplace bullying in 68 of the 100 films in this study. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 6

*Abuse of Authority, Bullies*

<table>
<thead>
<tr>
<th>The Promotion (2008)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
</tr>
<tr>
<td><strong>S Setting &amp; Scene</strong></td>
</tr>
<tr>
<td><strong>P Participants</strong></td>
</tr>
<tr>
<td><strong>E Ends</strong></td>
</tr>
<tr>
<td><strong>A Act Sequence</strong></td>
</tr>
<tr>
<td><strong>K Key</strong></td>
</tr>
<tr>
<td><strong>I Instrumentalities</strong></td>
</tr>
<tr>
<td><strong>N Norm</strong></td>
</tr>
</tbody>
</table>
humiliation and abuse, but be resilient; comply and have opportunity).

| G  Genre | Comedy and tragedy. |

**Window of Opportunity (2014)**

| Speech Situation | They are at a remote and isolated location. |
| Speech Event     | Roger and Carl bullying Peter. |
| Speech Act       | “Come on, let’s play, life is one big chess game; in the end, it’s about protecting the king. We don’t give a shit about the average man we care about the king. Rock stars, actors, super wealthy, powerful politicians. That’s why the goal in life is to make it to king.” (Roger, CEO) |

| S  Setting & Scene | Remote company retreat house. |
| P  Participants   | Roger (bully), Carl (bully), and Peter (target). Roger and Carl are executives, Caucasian, and over the age of 45; Peter also Caucasian and an executive within the company, under the age of 45. |
| E  Ends           | Roger and Carl (bullies) hope to persuade Peter (target) to participate in some unethical business behaviors and activities. |
| A  Act Sequence   | Peter has been invited to join them at this retreat facility; Roger has invited him to a game of chess as an analogy to their real bullying agenda. |
| K  Key            | Smooth talking in code. |
| I  Instrumentalities | Voice, co-bully, and the setting. |
| N  Norm           | Coercion and compliance. |

**Horrible Bosses (2011)**

| Speech Situation | Team meeting. |
| Speech Event     | Mr. Harken (bully boss) publicly humiliating Nick (target subordinate). |
| Speech Act       | “I didn’t think I’d have to punch a clock with you, I’ll just attribute this to your drinking problem.” (Mr. Harken, bully boss) |

| S  Setting & Scene | Outer office, team meeting. |
| P  Participants   | Nick (target), Mr. Harden (boss), and numerous others with no role than seat fillers or bystanders in the scene. |
| E  Ends           | Humiliation. |
| A  Act Sequence   | Mr. Harken (bully boss) hears Nick (target) complaining and responds. |
| K  Key            | Snide and punishing. |
| I  Instrumentalities | Voice. |
| N  Norm           | Authoritative, relentless, and toxic. Comply if you want promotion or continued employment (ambivalence; face |
humiliation and abuse, but be resilient; comply and have opportunity).

**Picture Perfect (1997)**

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Genre</strong></td>
<td>Comedy and tragedy.</td>
</tr>
<tr>
<td><strong>Speech Situation</strong></td>
<td>Meeting to discuss promotion.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>The boss, Mr. Mercer (bully) is explaining to Kate (target) why she has been passed over for a promotion.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>“But I’m not about to encourage you to develop a relationship with one of my largest clients, when I know there’s nothing keeping you from picking up and going to work for one of my competitors and maybe taking my big client with you.” (Mr. Mercer, boss)</td>
</tr>
<tr>
<td><strong>Setting &amp; Scene</strong></td>
<td>Lobby lounge, busy and distracting setting.</td>
</tr>
<tr>
<td><strong>Participants</strong></td>
<td>Kate, co-worker and friend, boss, and other misc. place holders or bystanders to the scene with nor specific role.</td>
</tr>
<tr>
<td><strong>Ends</strong></td>
<td>Supervisor justifying actions, exerting authority.</td>
</tr>
<tr>
<td><strong>Act Sequence</strong></td>
<td>Kate was passed over for a promotion because she is single with no prospects for engagement or marriage. She requested the meeting with her boss. He obliges her, but in a haste and condescending way.</td>
</tr>
<tr>
<td><strong>Key</strong></td>
<td>Parental and demeaning tone.</td>
</tr>
<tr>
<td><strong>Instrumentalities</strong></td>
<td>Voice and setting.</td>
</tr>
<tr>
<td><strong>Norm</strong></td>
<td>Demeaning. Boss knows best. Agree and you get to stay (subtle threat); confusing, creates ambivalence, Kate shows resilience.</td>
</tr>
<tr>
<td><strong>Genre</strong></td>
<td>Comedy and drama.</td>
</tr>
</tbody>
</table>

**Hudsucker Proxy (1994)**

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
<td>Factory floor, busy, working activity.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>Moment of silence for announcement of CEOs death.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>“Thank you for your kind attention, this moment has been duly noted on your timecards, and will be deducted from your pay, that is all.” (voice over the loud speaker)</td>
</tr>
<tr>
<td><strong>Setting &amp; Scene</strong></td>
<td>Factory floor, busy and loud, workers in uniform and wearing visors. Over the loud speaker an announcement for a moment of silence for the death of the CEO.</td>
</tr>
<tr>
<td><strong>Participants</strong></td>
<td>Many un-named workers (predominantly Caucasian males, mixed age).</td>
</tr>
<tr>
<td><strong>Ends</strong></td>
<td>Their pay would be reduced for the moment of silence.</td>
</tr>
<tr>
<td><strong>Act Sequence</strong></td>
<td>The factory floor becomes quiet for a moment of silence honoring the recent death of their CEO; that is followed by this announcement, noting that their pay would be deducted.</td>
</tr>
<tr>
<td><strong>Key</strong></td>
<td>Surreal.</td>
</tr>
</tbody>
</table>
I Instrumentalities        Loud speaker.
N Norm                    Overarching control of corporate. No face or name, but abuse of authority.
G Genre                   Comedy and drama.

Category 2: Threats & Intimidation, Bullies

Threats and intimidation were evident methods of bullies in the portrayal of workplace bullying in 66 of the 100 films in this study. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 7

Threats & Intimidation, Bullies

<table>
<thead>
<tr>
<th>The Insider (1999)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Situation</td>
<td>Meeting with Mr. Sandefur (bully boss) in his office.</td>
</tr>
<tr>
<td>Speech Event</td>
<td>Intimidate Jeffrey (target), an employee recently forced out of the company.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“If you examine the document, you’ll see it’s in your own best interest and you’ll sign it.” (Mr. Sandefur, previous supervisor to Jeffrey.)</td>
</tr>
<tr>
<td>S Setting &amp; Scene</td>
<td>Corporate executive office.</td>
</tr>
<tr>
<td>P Participants</td>
<td>Mr. Sandefur, boss; Jeffrey, past employee; plus two others heard but not seen. Boss is Caucasian over the age of 45; subordinate also Caucasian, but under the age of 45.</td>
</tr>
<tr>
<td>E Ends</td>
<td>Intimidate.</td>
</tr>
<tr>
<td>A Act Sequence</td>
<td>Jeffrey has already been fired, but was asked to return to sign an additional document to protect corporate interests.</td>
</tr>
<tr>
<td>K Key</td>
<td>Uncomfortable and threatening.</td>
</tr>
<tr>
<td>I Instrumentalities</td>
<td>Voice, as well as physical presence of two other men there intentionally to create an intimidating presence.</td>
</tr>
<tr>
<td>N Norm</td>
<td>Compliance and threatening.</td>
</tr>
<tr>
<td>G Genre</td>
<td>Drama.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Doubt (2008)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Situation</td>
<td>Meeting with Fr. Flynn, Priest and principal of school, Sr. Aloysius.</td>
</tr>
<tr>
<td>Speech Event</td>
<td>Principal suspects priest of child abuse and is asking questions.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“Let this alone...you should have let this alone.” (Father Flynn, parish priest to Sr. Aloysius, school principal.)</td>
</tr>
</tbody>
</table>
Setting & Scene
Principal’s office.

Participants
Sr. Aloysius, Principal a Caucasian woman, a nun, over the age of 45; and Father Flynn, the priest, a Caucasian man over the age of 45. Also, another nun, a teacher, Caucasian, under the age of 45.

Ends
Priest threatening the Principal who is seeking accountability for suspicions that the priest is abusing children.

Act Sequence
The priest has been invited to the principal’s office to be questioned regarding his behaviors with a child. He is not pleased with the questions and his tone is condescending and threatening.

Key
Serious.

Instrumentalities
Voice and position.

Norm
Deference to clergy, seen as the authority over the nuns.

Genre
Drama.

The Shipping News (2001)
Speech Situation
Quoyle is having breakfast in a local diner.

Speech Event
A co-worker, Tert, who is feeling threatened by Quoyle’s success approaches him with demeaning words and attitude.

Speech Act
“Well, well, well, if it ain’t the second coming of the Quoyle’s, taking a long and hearty meal break, I can’t help but noticing, hope you got idea for your next story Quoyle (he is looking down) – I’d hate for Jack to think it was just beginners luck.” (Tert, co-worker to Quoyle)

Setting & Scene
Restaurant counter.

Participants
Quoyle and Tert; both Caucasian, over age of 45. Another coworker, also Caucasian and over the age of 45. Many bystanders in the background of the scene, no role.

Ends
Intimidate and threaten.

Act Sequence
Quoyle (target) and a coworker are having a meal when approached by Tert (bully) who is condescending and threatening with his comments.

Key
Snide and demeaning.

Instrumentalities
Voice and public intimidation.

Norm
Entitled.

Genre
Drama.

Sleeping With Other People (2015)
Speech Situation
A meeting to cover details related to a company buy-out.

Speech Event
The company representative is aloof and utilizes subtle intimidation to dominate the proceedings.

Speech Act
“Here’s the thing, guys, I don’t negotiate, but my lawyers do. So, if you wanna reopen the terms of the contract,
that’s fine. I’m just gonna go grab some lunch.” (Unnamed woman, but clearly in power and control, speaking to Jacob and Xander)

S Setting & Scene  Conference room, corporate setting.
P Participants  Two men, 1 woman, plus other bystanders with no role in the scene. All under the age of 45 and Caucasian.
E Ends  Control and demean.
A Act Sequence  The meeting is to discuss a business contract.
K Key  Voice.
I Instrumentalities  Direct.
N Norm  Authoritative and demeaning.
G Genre  Comedy and drama.

Outsourced (2006)

Speech Situation  Dave (bully boss) calls Todd (target) into his office.
Speech Event  Manager informs Todd that he will have to go to India.
Speech Act  “You are free to quit …. but you haven’t vested your stock options yet. Quit now and you give it up. Plus, your pension and medical and you’ll be out there in a bad job market with no unemployment benefits - ask these guys in about 20 minutes.” (Dave, Manager to Todd, subordinate.)

S Setting & Scene  Manager’s office in corporate setting.
P Participants  Manager and employee; both Caucasian males under the age of 45.
E Ends  Give non-negotiable orders.
A Act Sequence  Todd (subordinate) is called into Dave’s (boss) office, where he is then threatened to comply with going to India.
K Key  Self-assured and presumptuous manager.
I Instrumentalities  Arrogant.
N Norm  Compliance.
G Genre  Comedy and drama.

Category 3: Belittling, Bullies

Belittling as a method by bullies in workplace bullying was depicted in 67 of the 100 films in this study. Utilizing the Hymes SPEAKING model grid, examples are provided below.
### Belittling, Bullies

<table>
<thead>
<tr>
<th><strong>Admission (2013)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
<td>College admissions application review and selection time.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>Co-worker belittling another.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>“I will just wait until you catch up.” (Corrine, coworker to Portia)</td>
</tr>
<tr>
<td><strong>S Setting &amp; Scene</strong></td>
<td>Outer office workspace, busy and crowded.</td>
</tr>
<tr>
<td><strong>P Participants</strong></td>
<td>Two women, co-workers, both under the age of 45; Corrine (bully), African-American, the other, Tina (target), Caucasian. There are numerous bystanders blurred in the background of the scene, no role.</td>
</tr>
<tr>
<td><strong>E Ends</strong></td>
<td>Demean and dismissive.</td>
</tr>
<tr>
<td><strong>A Act Sequence</strong></td>
<td>One of the women implies the other is slow, emphasizing that she will wait for her files. It is admissions season at the college.</td>
</tr>
<tr>
<td><strong>K Key</strong></td>
<td>Patronizing.</td>
</tr>
<tr>
<td><strong>I Instrumentalities</strong></td>
<td>Voice and facial expressions.</td>
</tr>
<tr>
<td><strong>N Norm</strong></td>
<td>Competitive work environment with pending promotion.</td>
</tr>
<tr>
<td><strong>G Genre</strong></td>
<td>Comedy and drama.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Mad City (1997)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
<td>Major news story in play regarding a disgruntled worker holding hostages at a museum, being covered by the local news team.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>Kevin, network anchor, inserting himself and belittling Max, local anchor.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>“Now, let’s cut the crap Max. You and I have had our problems in the past. I understand that. But you want to get back on the network. Now am I right hmm?” (Kevin, network anchor)</td>
</tr>
<tr>
<td><strong>S Setting &amp; Scene</strong></td>
<td>RV on site where news story is taking place.</td>
</tr>
<tr>
<td><strong>P Participants</strong></td>
<td>Max (local anchor), Kevin (network anchor), and Lou (Max’s boss); all three Caucasian men over the age of 45.</td>
</tr>
<tr>
<td><strong>E Ends</strong></td>
<td>Assert power and control.</td>
</tr>
<tr>
<td><strong>A Act Sequence</strong></td>
<td>Kevin assumes control over Max’s coverage of a news story; usurping Max’s authority as well as Lou’s (Max’s boss).</td>
</tr>
<tr>
<td><strong>K Key</strong></td>
<td>Condescending, demeaning, and threatening.</td>
</tr>
<tr>
<td><strong>I Instrumentalities</strong></td>
<td>Voice and pitting.</td>
</tr>
<tr>
<td><strong>N Norm</strong></td>
<td>Competitive, cut-throat environment.</td>
</tr>
<tr>
<td><strong>G Genre</strong></td>
<td>Drama.</td>
</tr>
</tbody>
</table>
Anchorman 2: The Legend Continues (2013)

Speech Situation  First day back to work for Ron Burgundy (target) as a newscaster.

Speech Event  Jack Lime (bully), another newscaster, considered presently as the top-dog, is demeaning Ron.

Speech Act  “Are you the guy who lost his job to his wife?” (Jack Lime, newscaster.)

Setting & Scene  Open lobby in corporate setting.

Participants  Jack (bully) and Ron (target), also surrounded by other numerous co-workers or passerby’s. Jack and Ron are both Caucasian men; Ron over 45, Jack under 45.

Ends  Demean and embarrass.

Act Sequence  It is Ron’s first day back at work in the broadcasting industry; Jack is quick to welcome him with criticism and humiliating comments.

Key  Obnoxious.

Instrumentalities  Shouting.

Norm  Competitive.

Genre  Comedy.

Employee of the Month (2006)

Speech Situation  Vince (store cashier, bully) is looking for Zack, (store stocker, target).

Speech Event  He is talking to the store security officer.

Speech Act  “I bet if he (Zack) were covered in chocolate and had a nougat inside, you’d know exactly where he were at.” (Vince, a store cashier bullying store security officer.)

Setting & Scene  Small office.

Participants  Vince and security officer; Vince is a slight Caucasian man under the age of 45; the security officer a large African-American man also under the age of 45. There is also another man, short and small in stature, looks of Latin-American descent who is tagging along with Vince, sort of like a side-kick.

Ends  Demeaning and abusive.

Act Sequence  Vince is disturbingly abusive in his comments to the security officer; he is anxious to find a co-worker that he is in competition with.

Key  Offensive and superior.

Instrumentalities  Voice and physically aggressive.

Norm  Competitive and demeaning.

Genre  Comedy.

Chef (2014)

Speech Situation  Determining the evening’s menu.
Speech Event: Restaurant owner, Riva (bully) and Chef (Carl) disagreeing about the menu.

Speech Act: “I don’t care who says you are the next big thing, you work for me. I have had chefs before you and I will have chefs after you.” (Riva, restaurant owner to Carl the chef.)

Setting & Scene: Kitchen of restaurant.

Participants: The chef and the owner of the restaurant; there are also other kitchen workers in the background, but not involved in the scene.

Ends: Show who is in charge, assert power, intimidate.

Act Sequence: The owner of the restaurant is dismissive, demeaning, and threatening to the chef’s selections for the menu.

Key: Authoritative and demeaning.

Instrumentalities: Voice.

Norm: Authoritative.

Genre: Drama.

Category 4: Competition and Promotion, Bullies

Competition and promotion were the impetus for workplace bullying in 41 of the 100 films in this study. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 9

*Disclosure (1994)*

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Corporate presentation.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Pitting co-workers against each other.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“What was the stealth bomber bending your ear about all through lunch?” (Meredith, supervisor bully to Tom, subordinate target)</td>
</tr>
<tr>
<td>S Setting &amp; Scene</td>
<td>Corporate office corridor.</td>
</tr>
<tr>
<td>P Participants</td>
<td>Meredith, newly appointed female executive and existing male executive Tom; both Caucasian; female under the age of 45, male over the age of 45.</td>
</tr>
<tr>
<td>E Ends</td>
<td>Meredith (bully) seeking assurance of her power and dominance.</td>
</tr>
<tr>
<td>A Act Sequence</td>
<td>After recently usurping Tom’s (target) promotion, Meredith (bully) is possessed with constant assurance of power. She</td>
</tr>
</tbody>
</table>
questions Tom (target) about his recent conversation with another executive.

**Key**
- Mean and aggressive, and yet also reveals insecurity.

**Instrumentalities**
- Voice and physically assertive.

**Norm**
- Superior and authoritative; compliance.

**Genre**
- Drama.

### Kingpin (1996)

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Competitive event.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Opponent distracting competition while he takes his shot.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“Your bladder feels like an overstuffed vacuum cleaner bag and your butt is kind of like an about-to-explode bratwurst” (Ernie, professional bowler to Roy, challenger and amateur bowler)</td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
<td>Bowling tournament at a bowling center.</td>
</tr>
<tr>
<td>Participants</td>
<td>Large audience in background, no role. Two Caucasian men, Ernie (bully) over the age of 45, Roy (target) under the age of 45.</td>
</tr>
<tr>
<td>Ends</td>
<td>Intimidate and distract, cause opponent to lose.</td>
</tr>
<tr>
<td>Act Sequence</td>
<td>While Roy (target) is preparing to take his shot for the championship, his competitor Ernie (bully) begins his rant.</td>
</tr>
<tr>
<td>Key</td>
<td>Deviant.</td>
</tr>
<tr>
<td>Instrumentalities</td>
<td>Voice, an almost whisper.</td>
</tr>
<tr>
<td>Norm</td>
<td>Competitive.</td>
</tr>
<tr>
<td>Genre</td>
<td>Comedy and drama.</td>
</tr>
</tbody>
</table>

### Black Swan (2010)

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>The director of the ballet (Thomas) is talking to the newly appointed prima ballerina (Nina).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Lily (bully) is jealous and manipulative, she has undermined Nina (target), the prima ballerina by spreading rumors with the director (Thomas).</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“Lily told me that she saw you crying, that you were very upset and that I should take it easy on you.”</td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
<td>Ballet rehearsal.</td>
</tr>
<tr>
<td>Participants</td>
<td>Thomas, director, male, Caucasian over the age of 45; Nina, prima-ballerina, female, Caucasian under the age of 45.</td>
</tr>
<tr>
<td>Ends</td>
<td>Indirect; competition hopes to derail the prima ballerina and gain her spot. Direct, intimidation from director, a warning.</td>
</tr>
<tr>
<td>Act Sequence</td>
<td>The director is the messenger for Lily, a bully, envious of Nina. Thomas facilitates the bullying by being the messenger.</td>
</tr>
<tr>
<td>Key</td>
<td>Warning.</td>
</tr>
<tr>
<td>Instrumentalities</td>
<td>Voice.</td>
</tr>
<tr>
<td>Norm</td>
<td>Competitive.</td>
</tr>
</tbody>
</table>
### Stealing Paradise (2011)

<table>
<thead>
<tr>
<th>G</th>
<th>Genre</th>
<th>Drama and tragedy.</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>Speech Situation</td>
<td>Co-worker Brendan (engineer, bully) is envious and jealous of Amanda (engineer, target), he is lurking around her desk.</td>
</tr>
<tr>
<td>P</td>
<td>Speech Event</td>
<td>Brendan is asking questions about Amanda’s work.</td>
</tr>
<tr>
<td>A</td>
<td>Speech Act</td>
<td>“Yes, which is why you’re the company’s rising star.” (Brendan to Amanda)</td>
</tr>
<tr>
<td>S</td>
<td>Setting &amp; Scene</td>
<td>Corporate office, open floor plan.</td>
</tr>
<tr>
<td>P</td>
<td>Participants</td>
<td>Amanda and Brendan, both engineers. Amanda Caucasian woman under the age of 45; Brendan Caucasian man over the age of 45.</td>
</tr>
<tr>
<td>E</td>
<td>Ends</td>
<td>Resentment and deceit.</td>
</tr>
<tr>
<td>A</td>
<td>Act Sequence</td>
<td>It is after hours in the office, Brendan is sort of lingering and questioning Amanda about her work. The lights are dim, all others are gone.</td>
</tr>
<tr>
<td>K</td>
<td>Key</td>
<td>Reassuring in a deceitful way.</td>
</tr>
<tr>
<td>I</td>
<td>Instrumentalities</td>
<td>Voice.</td>
</tr>
<tr>
<td>N</td>
<td>Norm</td>
<td>Competitive.</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
<td>Drama.</td>
</tr>
</tbody>
</table>

### The Campaign (2012)

<table>
<thead>
<tr>
<th>G</th>
<th>Genre</th>
<th>Comedy and drama.</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>Speech Situation</td>
<td>A community breakfast event.</td>
</tr>
<tr>
<td>P</td>
<td>Speech Event</td>
<td>PowerPoint presentation.</td>
</tr>
<tr>
<td>A</td>
<td>Speech Act</td>
<td>“As a boy, Marty attended camp for weight loss and emotional stability.” (Cam (bully), narrating a demeaning PowerPoint presentation he created about Marty’s life)</td>
</tr>
<tr>
<td>S</td>
<td>Setting &amp; Scene</td>
<td>Community breakfast event.</td>
</tr>
<tr>
<td>P</td>
<td>Participants</td>
<td>Many participants in the background, no role in scene. Cam and Marty, both Caucasian men over the age of 45.</td>
</tr>
<tr>
<td>E</td>
<td>Ends</td>
<td>Humiliation.</td>
</tr>
<tr>
<td>A</td>
<td>Act Sequence</td>
<td>Cam, political incumbent and bully is trying to destroy Marty’s (political challenger and target) chances of winning an upcoming election, and publicly humiliates him.</td>
</tr>
<tr>
<td>K</td>
<td>Key</td>
<td>Hateful.</td>
</tr>
<tr>
<td>I</td>
<td>Instrumentalities</td>
<td>Voice and PowerPoint presentation; also, public display of offensive communication.</td>
</tr>
<tr>
<td>N</td>
<td>Norm</td>
<td>Competitive.</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
<td>Comedy and drama.</td>
</tr>
</tbody>
</table>
**Category 5: Systemic Bullying (oppression), Bullies**

Workplace bullying embedded in the culture of the workplace or what is referred to as systemic bullying was evident in 39 of the 100 films in this study. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 10

**Systemic Bullying (oppression), Bullies**

<table>
<thead>
<tr>
<th><strong>Joe Somebody (2001)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
<td>HR representative Jeremy (bully) is speaking with Meg (target), Wellness Coordinator about corporate risk.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>Explaining the how and why of handling a recent bullying incident, seeking to ensure Meg’s compliance.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>“Presidential compliance – all of this is smoke and mirrors to guard the company from a negligence suit.” (Jeremy, HR representative to Megs, Wellness Coordinator.)</td>
</tr>
<tr>
<td><strong>S Setting &amp; Scene</strong></td>
<td>Corporate office.</td>
</tr>
<tr>
<td><strong>P Participants</strong></td>
<td>HR representative and wellness coordinator. Caucasian male and female, both under the age of 45.</td>
</tr>
<tr>
<td><strong>E Ends</strong></td>
<td>Protect company.</td>
</tr>
<tr>
<td><strong>A Act Sequence</strong></td>
<td>HR representative Jeremy (bully) is demeaning and threatening toward Meg (target); in his efforts to protect the company by being dismissive of bullying.</td>
</tr>
<tr>
<td><strong>K Key</strong></td>
<td>Authoritative and threatening.</td>
</tr>
<tr>
<td><strong>I Instrumentalities</strong></td>
<td>Voice.</td>
</tr>
<tr>
<td><strong>N Norm</strong></td>
<td>Toxic leadership; requires compliance and non-questioning subordinates.</td>
</tr>
<tr>
<td><strong>G Genre</strong></td>
<td>Comedy and drama.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>In Good Company (2004)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
<td>Lunch between Carter, new CEO and Dan, recently demoted subordinate.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>New CEO Dan (bully), clarifying expectations to Dan (target).</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>“You are an excellent salesman; you ran a good team; I think that you have the potential to be an awesome wingman here.” (Carter Duryea, new boss from corporate reorganization, to Dan, recently demoted.</td>
</tr>
<tr>
<td><strong>S Setting &amp; Scene</strong></td>
<td>Sushi restaurant.</td>
</tr>
<tr>
<td><strong>P Participants</strong></td>
<td>Carter, CEO, Caucasian male, under the age of 45; together</td>
</tr>
</tbody>
</table>
with company executive, Dan (subordinate), Caucasian male over the age of 45.

E  Ends  Coerce and threaten; establish authority.
A  Act Sequence  Carter, the new CEO takes Dan, subordinate to lunch under the guise of establishing rapport, and instead is dismissive and asserts control.
K  Key  Calm and deliberative.
I  Instrumentalities  Voice, seductive.
N  Norm  Compliance.
G  Genre  Comedy and drama.

**Spotlight (2015)**

Speech Situation  The reporters are getting close to breaking open cases of abuse by priests in the Boston Diocese and implicating the Cardinal.

Speech Event  Pete (informally on behalf of the church) meets Robby (lead reporter) for a drink at a bar; Robby confronts Pete on his efforts to silence the story.

Speech Act  “This is how it happens, isn’t it, Pete?” (Robby (target) says to Pete (bully) who is trying to get him to submit to veiled threats.)

S  Setting & Scene  Bar
P  Participants  Pete and Robby. Both Caucasian men over the age of 45; Pete represents the Diocese; Robby the newspaper.
E  Ends  Intimidation and threats.
A  Act Sequence  Under the guise of a social drink; coercion and threats are communicated.
K  Key  Persuasive and threatening.
I  Instrumentalities  Voice and the setting.
N  Norm  Compliant to threats.
G  Genre  Drama and tragic.

**Sully (2016)**

Speech Situation  Captain Sullenberger is being investigated for his handling of landing an airplane.

Speech Event  Just after one of the hearings, co-pilot, First Officer Skiles, expresses discontent on the handling of the situation.

Speech Act  “Why are they acting like we did something wrong, when it all turned out right?” (First Officer Skiles defending Captain Sullenberger (target of system).)

S  Setting & Scene  Car ride after hearings.
P  Participants  Sully, Co-pilot; and two other unnamed bystanders. All caucasian men over the age of 45.
E  Ends  Corporate savings; blame pilot.
A  Act Sequence  After saving lives in an emergency landing, Sully is bullied
and threatened during the investigation.

| K  | Key          | Accusations. |
| I  | Instrumentalities | Voice. |
| N  | Norm         | Protect the corporation over the lives of the passengers. |
| G  | Genre        | Drama. |

**Dinner for Schmucks (2010)**

| Speech Situation | Impromptu meeting in vacant office. |
| Speech Event     | Employee being enticed to an opportunity for a bigger and more prestigious office; invited to participate in a secretive and abusive practice, the CEO’s secret dinners. |
| Speech Act       | “Some people collect vintage automobiles; some people collect fine wines. Fender collects people.” (Unnamed coworker explaining how the secret dinners work.) |
| S               | Setting & Scene | Corporate office. |
| P               | Participants    | Multiple men; mixed age and race. |
| E               | Ends            | Coercion and seduction. |
| A               | Act Sequence    | Enticing participation in a secret and abusive practice in exchange for corporate advancement. |
| K               | Key            | Seductive, convincing. |
| I               | Instrumentalities | Voice and appearance of harmless fun in exchange for incentives. |
| N               | Norm           | Toxic leadership. |
| G               | Genre          | Drama and comedy. |

**Category 6: Firings, Bullies**

Firing is a method of workplace bullying depicted in 23 of the 100 films in this study. Utilizing the Hymes SPEAKING model grid, examples are provided below.

**Table 11**

*Firings, Bullies*

**The Proposal (2009)**

| Speech Situation | Margaret (boss), along with Andrew (assistant) go storming into Bob’s office with no advance warning. |
| Speech Event     | Firing. |
| Speech Act       | “Bob, I’m letting you go.” (Margaret, toxic boss to subordinate Bob.) |
| S               | Setting & Scene | Open office area with cubicles that lead to the inside of an executive’s office; the firing occurs inside the office, but then spills over into the open area as well. |
Participants  
Margaret, supervisor, Caucasian woman, under the age of 45; Andrew, assistant, Caucasian man, under the age of 45; Bob, company executive, appears to be of Indian descent, over the age of 45. There are onlookers, indistinct in the background.

En  
Fire and humiliate; promote authority, power and control.

Act Sequence  
The boss enters the office, nonstop; no acknowledgement of surroundings, subordinates, etc. Engages her assistant in a barrage of requests, criticisms, and comments while bringing him with her as she proceeds to fire Bob with no notice. Bob proceeds to fight back with his words to no avail; increasing his humiliation and her efforts to affirm her power.

Key  
Authoritative.

Instrumentalities  
Voice and bystander (her assistant and others watching from afar.)

Norm  
Compliance and fear.

Genre  
Comedy and drama.

**After The Ball (2015)**

Speech Situation  
Kate (target), the daughter of Lee Kassell has been sabotaged.

Speech Event  
Kate (target) is being fired by her father.

Speech Act  
“I cannot have this kind of behavior in the workplace, do you understand?” (Mr. Kassell, Kate’s dad (target) says to her after her step-mom and sisters sabotage her.)

Setting & Scene  
Conference room; tone of disappointment as preparing to fire designer, daughter of owner of company.

Participants  
Lee Kassell, father, Caucasian male over the age of 45; Elise (bully), father’s new wife, Caucasian female over the age of 45; and Kate (target), Caucasian female under the age of 45.

Ends  
Dismissed from duties; fired under false pretense.

Act Sequence  
The new wife has two daughters, all three of them are insecure and envious of the owners’ daughters’ talents; they fabricate a scenario to have her fired.

Key  
Serious, formal.

Instrumentalities  
Verbal and use of picture on a phone.

Norm  
Toxic and abusive. Competitive.

Genre  
Comedy and drama.

**Jobs (2013)**

Speech Situation  
A team of computer engineers in a meeting led by Steve Jobs, their manager.

Speech Event  
One of the engineers asks a question.

Speech Act  
“Get your shit and get out. You’re done.” (Steve Jobs, toxic boss to subordinate Dan, when he was trying to ask a question.)

Setting & Scene  
Meeting room with a team of engineers present and ready to
get to work on a new project.

**Participants** Numerous Caucasian men under the age of 45.

**Ends** Aggressive firing.

**Act Sequence** When one of the engineers asks the supervisor a question; he is immediately verbally attacked and fired.

**Key** Aggressive.

**Instrumentalities** Voice.

**Norm** Compliance or be fired. Power and control.

**Genre** Drama.

---

**Elizabethtown (2005)**

**Speech Situation** A highly promoted new shoe, unexpectedly fails in the marketplace.

**Speech Event** The designer, Drew (target) is being fired by the CEO, Phil (bully).

**Speech Act** “This once highly anticipated product may actually cause an entire generation to return to bare feet.” (Phil, the CEO to Drew, an employee, who is being fired.)

**Setting & Scene** From the CEOs office to a corporate tour; focus on vastness in size and power as a subordinate is repeatedly criticized, humiliated and ultimately fired.

**Participants** Phil, CEO, a Caucasian man over the age of 45; Drew, subordinate, a Caucasian man under the age of 45.

**Ends** Fired.

**Act Sequence** The CEO goes through great lengths to assert power and control through demeaning and ultimately firing a subordinate.

**Key** Sarcasm and humiliation.

**Instrumentalities** Verbal and physical tour.

**Norm** Competitive and unforgiving.

**Genre** Comedy and drama.

---

**La La Land (2016)**

**Speech Situation** Piano player Sebastian in a restaurant playing music.

**Speech Event** The boss fires him, doesn’t like the music.

**Speech Act** “Too late. You’re done.” Bill (boss) to Sebastian, piano player.

**Setting & Scene** Piano bar and restaurant.

**Participants** Sebastian (target), Caucasian man, under the age of 45, the pianist; Bill (bully) Caucasian man, over the age of 45, the boss. In the background, Mia, female under the age of 45.

**Ends** Fired.

**Act Sequence** The piano player is distracted by Mia and genuinely forgot previous warnings from his boss about what music he can or cannot play. The supervisor previously and in this scene, is
In 86 of the 100 films in this study workplace bullying was portrayed using power and control. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 12

*Power & Control (harassment), Bullies*

<table>
<thead>
<tr>
<th>The Devil Wears Prada (2006)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
</tr>
<tr>
<td><strong>Setting &amp; Scene</strong></td>
</tr>
<tr>
<td><strong>Participants</strong></td>
</tr>
<tr>
<td><strong>Ends</strong></td>
</tr>
<tr>
<td><strong>Act Sequence</strong></td>
</tr>
<tr>
<td><strong>Key</strong></td>
</tr>
<tr>
<td><strong>Instrumentalities</strong></td>
</tr>
<tr>
<td><strong>Norm</strong></td>
</tr>
<tr>
<td><strong>Genre</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Camp X-Ray (2014)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
</tr>
<tr>
<td><strong>Setting &amp; Scene</strong></td>
</tr>
<tr>
<td><strong>Participants</strong></td>
</tr>
<tr>
<td>E</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>A</td>
</tr>
<tr>
<td>K</td>
</tr>
<tr>
<td>I</td>
</tr>
<tr>
<td>N</td>
</tr>
<tr>
<td>G</td>
</tr>
</tbody>
</table>

**Swimming with Sharks (1995)**

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Guy (subordinate, target) in Buddy’s office (manager, bully).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Buddy (bully boss) is giving instructions related to a task assignment to Guy (target subordinate).</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“You have no brain, what you think, feel means nothing, you are here to protect my interests and serve my needs.” (Buddy, Supervisor says to Guy, his assistant)</td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
<td>Corporate office.</td>
</tr>
<tr>
<td>Participants</td>
<td>Guy and Buddy, both Caucasian men; Buddy (bully) over 45, Guy (target) under 45.</td>
</tr>
<tr>
<td>Ends</td>
<td>Intimidation and demeaning. Punishing.</td>
</tr>
<tr>
<td>Act Sequence</td>
<td>Verbally abusive, barrage of criticisms to undermine sense of value on the part of the subordinate.</td>
</tr>
<tr>
<td>Key</td>
<td>Tone is relentless, mean, and entitled.</td>
</tr>
<tr>
<td>Instrumentalities</td>
<td>Voice.</td>
</tr>
<tr>
<td>Norm</td>
<td>Abusive leadership is the norm; professed as ‘paying your dues’.</td>
</tr>
<tr>
<td>Genre</td>
<td>Comedy and tragic drama.</td>
</tr>
</tbody>
</table>

**Contact (1997)**

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>A team of scientists contact government officials with their exciting news of making contact with aliens.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>The government officials arrive at the site.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“I want all these people out of here, where’s the girl?” (Michael Kitz, National Security Advisor, announces as he enters the office)</td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
<td>Scientist lab.</td>
</tr>
<tr>
<td>Participants</td>
<td>Dr. Ellie Arroway (target), Caucasian female lead scientist under the age of 45; Michael Kitz (bully), Caucasian male over the age of 45; other muted bystander government officials, male, and over the age of 45, mixed race; coworkers numerous younger than 45 males, mixed race.</td>
</tr>
<tr>
<td>Ends</td>
<td>Government officials’ intent on taking control of recent</td>
</tr>
</tbody>
</table>
research findings.

A Act Sequence
The scientists had recently reported findings; government officials arrive on site and attempt to not only take control, but also are demeaning to the female lead scientist.

K Key
Demanding and bossy.

I Instrumentalities
Voice, as well as loud volume and excessive equipment and uniform; a display of power.

N Norm
Expectation that they are in authority.

G Genre
Drama.

Margin Call (2011)

Speech Situation
Post firing pep session.

Speech Event
Sam (bully boss), giving instructions to the ‘survivors’.

Speech Act
“They were good people and they were good at their jobs, but you were better. Now they’re gone. They’re not to be thought of again.” (Sam, Supervisor to the assembled group of ‘surviving’ employees.)

S Setting & Scene
Corporate office, open area.

P Participants
Sam, male supervisor, Caucasian, over the age of 45; numerous other team members mixed age and race; predominantly Caucasian men.

E Ends
Regain control and focus of survivors from most recent layoffs; seeking conformity and justification for actions.

A Act Sequence
Participants mimic supervisor, clapping along.

K Key
Condescending tone, mixed with a sense of accomplishment and even pride. Seductive and coercive.

I Instrumentalities
Speaks calmly and encourages applause that they are still employed.

N Norm
Comply with management; don’t ask questions, be thankful.

G Genre
Drama.

Category 8: Dismissive & Minimization, Bullies

In 79 of the 100 films in this study targets were portrayed as being dismissed or minimized. Utilizing the Hymes SPEAKING model grid, examples are provided below.
### Table 13

**Dismissive & Minimization, Bullies**

<table>
<thead>
<tr>
<th><strong>Big Bully (1996)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
<td>At a school dance, Fang (bully), school shop teacher and Davy (target), school English teacher, are chaperones.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>Fang is waiting for Davy in the parking lot outside the school, he’s flattened Davy’s tire.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>“He hasn’t felt this good since he was 10 years old, that Davy has given him his life back”. (Fang the bully says to Davy the target.)</td>
</tr>
<tr>
<td><strong>S Setting &amp; Scene</strong></td>
<td>Parking lot outside school following a school dance.</td>
</tr>
<tr>
<td><strong>P Participants</strong></td>
<td>Fang and Davy, both Caucasian men under the age of 45, both employed by the school, chaperones that evening at the dance.</td>
</tr>
<tr>
<td><strong>E Ends</strong></td>
<td>Fang re-establishing his role as bully to Davy; restoring trauma and torment from childhood for Davy.</td>
</tr>
<tr>
<td><strong>A Act Sequence</strong></td>
<td>Fang gives Davy a flat tire; while also expressing his delight for Davy returning to the school and his delight in becoming the bully once again.</td>
</tr>
<tr>
<td><strong>K Key</strong></td>
<td>Fang is excited and enthusiastic; Davy frightened and discouraged.</td>
</tr>
<tr>
<td><strong>I Instrumentalities</strong></td>
<td>Elevated shouting; as well as damage to property.</td>
</tr>
<tr>
<td><strong>N Norm</strong></td>
<td>Bully gets joy from causing trauma to target.</td>
</tr>
<tr>
<td><strong>G Genre</strong></td>
<td>Thriller and comedy.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>A Civil Action (1998)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
<td>Opposing lawyers meeting to discuss pending case.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>Al, the corporate lawyer, chastises Jan, the lawyer representing the victims.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>“What kind of a Harvard man are you?” (Al the lawyer representing the offending corporation says to Jan, the lawyer for the victims.)</td>
</tr>
<tr>
<td><strong>S Setting &amp; Scene</strong></td>
<td>Harvard Library.</td>
</tr>
<tr>
<td><strong>P Participants</strong></td>
<td>Two attorneys, both Caucasian, one under age of 45, the other over the age of 45. Each representing opposing sides.</td>
</tr>
<tr>
<td><strong>E Ends</strong></td>
<td>Al, the older of the two intends to intimidate and minimize the younger attorney.</td>
</tr>
<tr>
<td><strong>A Act Sequence</strong></td>
<td>The older attorney’s greeting is demeaning, embracing his power in this scene.</td>
</tr>
<tr>
<td><strong>K Key</strong></td>
<td>Fake friendly tone, laced with insults.</td>
</tr>
<tr>
<td><strong>I Instrumentalities</strong></td>
<td>Cool and smooth voice delivery partnered with a massive and intimidating setting in the library.</td>
</tr>
</tbody>
</table>
Speech Situation: First day at work for Willa, a new executive.
Speech Event: Rod (bully), CEO, informs Willa (target) that he sold off the division she was hired to work for.
Speech Act: “Sold it this morning? Don’t worry we’ll find something for you.” (CEO, Rod McCain says to Willa Weston, new employee.)
Setting & Scene: Corridor in corporate office setting.
Participants: Rod, CEO, a Caucasian man over the age of 45; Willa, new executive, a Caucasian woman under the age of 45; there are also some other team members in the background of the scene.
Ends: Dismissive
Act Sequence: Rod, CEO tells the Willa that her new job no longer exists.
Key: Dismissive.
Instrumentalities: Speaking is casual; minimizing or dismissing the impact for the new employee.
Norm: CEO is superior; nothing else matters.
Genre: Comedy and Drama.

Speech Situation: Chuck, interim CEO is trying to dissuade Deeds, the new owner, from getting involved with the company.
Speech Event: Chuck (bully) is escorting Deeds (target) out.
Speech Act: “Yeah, and it’s not all fun and games. This company is a player on so many levels, and in so many areas, that running it is literally a 24 hour a day job.” (Chuck, acting CEO, says to Deeds, new owner of the company.)
Setting & Scene: Living room style meeting room.
Participants: Chuck and Deeds. Both Caucasian, Chuck over the age of 45; Deeds under the age of 45.
Ends: Intimidation and dismissive.
Act Sequence: Deeds is asking about transitioning to taking over the company he has inherited; Chuck is dismissive and discouraging.
Key: Demeaning.
Instrumentalities: Formal and authoritative.
Norm: Presumptive that Deeds is not welcome.
Genre: Comedy.

Speech Situation: Co-workers, Richard and Tommy, are traveling to sell auto parts to save the company.
Speech Event  Richard (bully) is verbally abusive to Tommy (target), dismissing his intelligence and value to the company.

Speech Act  “Try an association, let’s say, the average person uses 10% of their brain, how much do you use, 1.5%, the rest is clogged with malted hops and bong resin.” (Richard, co-worker says to Tommy.)

Setting & Scene  In a car.

Participants  Richard and Tommy. Both Caucasian men under the age of 45.

Ends  Demean and discourage Tommy; Richard is jealous.

Act Sequence  Richard is critical and dismissive of Tommy. Tommy’s dad owns the company, Richard resents Tommy’s position.

Key  Obnoxious humor to demean.

Instrumentalities  Voice.

Norm  Condescending.

Genre  Comedy.

Category 9: Doing Gender, Bullies

In 31 of the 100 films in this study men and women were ‘doing gender’ as a means for propagating workplace bullying. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 14

Doing Gender, Bullies

The 40-year Old Virgin (2005)

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Sales floor at retail store.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Co-workers responding to finding out that Andy, a co-worker, is a virgin.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“From now on your dick is my dick, I’m getting you some pussy.” (One of Andy’s male co-worker’s shouts in the store.)</td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
<td>Appliance retail store.</td>
</tr>
<tr>
<td>Participants</td>
<td>Multiple customers in background; 3 Caucasian males under the age of 45; 1 Caucasian female (store manager) over the age of 45; and numerous other bystanders with nominal role in scene.</td>
</tr>
<tr>
<td>Ends</td>
<td>Making fun, joking.</td>
</tr>
<tr>
<td>Act Sequence</td>
<td>Once co-workers realize that Andy is a virgin, the jokes</td>
</tr>
</tbody>
</table>
### Super Troopers (2001)

**Speech Situation**  
State and local troopers are at a local roadside café.

**Speech Event**  
The men are competing with one another through dares.

**Speech Act**  
“What’s the matter your mama didn’t teach you how to chug?” (An un-named officer shouts out during the scene in the café.)

| S Setting & Scene | Restaurant. |
| P Participants | Multiple men, mixed race, mixed age. |
| E Ends | Challenging masculinity. |
| A Act Sequence | Chugging maple syrup. |
| K Key | Joking. |
| I Instrumentalities | Voice. |
| N Norm | Demeaning and dismissive behaviors. |
| G Genre | Comedy. |

### Demoted (2012)

**Speech Situation**  
Work outing in the wilderness.

**Speech Event**  
Paintball, Rodney is the target.

**Speech Act**  
“You’re our prey today, son, you’d best get moving boy.” (Earl, Rodney’s new boss says to Rodney.)

| S Setting & Scene | In the woods. |
| P Participants | Earl, bully boss, plus 8 other men; Caucasian mix of over and under 45; Rodney, target under 45, male Caucasian. |
| E Ends | Demean and humiliate; physically attack and hurt. |
| A Act Sequence | Rodney must run to avoid being hit with paint balls. |
| K Key | Demanding. |
| I Instrumentalities | Voice and physically assault by paint balls. |
| N Norm | Compliant. |
| G Genre | Comedy and drama. |

### Waiting (2005)

**Speech Situation**  
First day at work.

**Speech Event**  
New employee training.

**Speech Act**  
“If you want to work here, in this restaurant, you have to ask yourself one simple question, how you feel about frontal male nudity?” (Monty, trainer to new employee Mitch.)

| S Setting & Scene | Restaurant dining room. |
| P Participants | Mitch, the new employee and Monty, the trainer; both Caucasian males under the age of 45. |
| E Ends | Train on workplace culture; establish expectations. |
A Act Sequence Provides detailed instructions of exposing oneself as a part of the workplace culture.
K Key Serious.
I Instrumentalities Voice.
N Norm Compliant.
G Genre Comedy and drama.

**Legally Blonde 2: Red, White, & Blue (2003)**

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>First day at work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Welcome comments toward Elle (new).</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“Oh, my God, capital Barbie” (Grace, co-worker to Elle, both attorneys.)</td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
<td>Law office.</td>
</tr>
<tr>
<td>Participants</td>
<td>Grace (bully), under 45, African-American woman; and Elle (target), under 45, Caucasian woman. Other bystanders muted in the background, 2 women, 1 male; all under 45 and Caucasian.</td>
</tr>
<tr>
<td>Ends</td>
<td>Unwelcoming, demeaning new employee.</td>
</tr>
<tr>
<td>Act Sequence</td>
<td>Minimize value of new member of team; insult and publicly insult.</td>
</tr>
<tr>
<td>Key</td>
<td>Sarcasm and demeaning.</td>
</tr>
<tr>
<td>Instrumentalities</td>
<td>Voice.</td>
</tr>
<tr>
<td>Norm</td>
<td>Competitive.</td>
</tr>
<tr>
<td>Genre</td>
<td>Comedy and drama.</td>
</tr>
</tbody>
</table>

**Category 10: Rationalization (denial, joining, puppet, excuses), Bullies**

Rationalizing is a common indicator in portrayals of workplace bullying in 39 of the 100 films in this study. Utilizing the Hymes SPEAKING model grid, five examples are provided below.

Table 15

**Rationalization (denial, joining, puppet, excuses), Bullies**

<table>
<thead>
<tr>
<th><strong>Spanglish (2004)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Situation</td>
</tr>
<tr>
<td>Speech Event</td>
</tr>
<tr>
<td>Speech Act</td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td>Participants</td>
</tr>
<tr>
<td>Ends</td>
</tr>
<tr>
<td>Act Sequence</td>
</tr>
<tr>
<td>Key</td>
</tr>
<tr>
<td>Instrumentalities</td>
</tr>
<tr>
<td>Norm</td>
</tr>
<tr>
<td>Genre</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Prevent intern from attending a company social event.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Abusive supervisor creating meaningless tasks.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“We won’t keep you from your work, I’m sure it’s very important.” (Sebastian, Art Director, abusive supervisor to Jocelyn, Intern)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Setting &amp; Scene</th>
<th>Intern office.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants</td>
<td>Jocelyn (intern, target) and Sebastian (supervisor, bully); both under the age of 45; intern female and Caucasian; supervisor African-American and male.</td>
</tr>
<tr>
<td>Ends</td>
<td>Blocking.</td>
</tr>
<tr>
<td>Act Sequence</td>
<td>Intimidating and authoritative. Creates meaningless tasks to keep intern from attending social event.</td>
</tr>
<tr>
<td>Key</td>
<td>Bossy and intimidating. Demeaning and controlling.</td>
</tr>
<tr>
<td>Instrumentalities</td>
<td>Raised voice, physically imposing.</td>
</tr>
<tr>
<td>Norm</td>
<td>Interns are for abusing.</td>
</tr>
<tr>
<td>Genre</td>
<td>Comedy and drama.</td>
</tr>
</tbody>
</table>

**Larry Crowne (2011)**

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Committed employee being removed from his duties.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Called to the storage room area over the loud speaker, Larry (target) meets with the store manager and three corporate representatives (bullies).</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“UMart’s policy is to never limit the opportunities of our employees, no matter their race, gender, age, sexual orientation. It’s all published on the website. A mandatory review of the records of all team leaders has revealed that you never matriculated to a university or college.” (Miss Hurley, Corporate human resources representative explains to Larry.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Setting &amp; Scene</th>
<th>Warehouse.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants</td>
<td>Larry, store manager, and three corporate representatives; all Caucasian. Two males over the age of 45 (manager and Larry); two others under the age of 45 (corporative representatives). Miss Hurley, female (corporate representative).</td>
</tr>
<tr>
<td></td>
<td>Ends</td>
</tr>
<tr>
<td>---</td>
<td>------</td>
</tr>
<tr>
<td>E</td>
<td>Ends</td>
</tr>
<tr>
<td>A</td>
<td>Act Sequence</td>
</tr>
</tbody>
</table>

**Mona Lisa Smile (2003)**

| Speech Situation | Miss Watson is a new professor at a distinguished university. |
| Speech Event     | Amanda, School Nurse, providing her advice regarding workplace culture. |
| Speech Act       | “Look they have the own way of doing things here – you just gotta find a way to work with them, we all had to.” (Amanda, the school nurse, veteran employee to Miss Watson, new professor.) |

<table>
<thead>
<tr>
<th>S</th>
<th>Setting &amp; Scene</th>
<th>Home; boarding house.</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>Participants</td>
<td>Miss Watson and Amanda; both Caucasian women under the age of 45.</td>
</tr>
<tr>
<td>E</td>
<td>Ends</td>
<td>Advice to avoid bullying at work.</td>
</tr>
<tr>
<td>A</td>
<td>Act Sequence</td>
<td>Rationalizing how to manage abuses at work, from one seasoned co-worker to a new employee.</td>
</tr>
<tr>
<td>K</td>
<td>Key</td>
<td>Friendly and genuine.</td>
</tr>
<tr>
<td>I</td>
<td>Instrumentalities</td>
<td>Submit.</td>
</tr>
<tr>
<td>N</td>
<td>Norm</td>
<td>Traditions must be upheld.</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
<td>Drama.</td>
</tr>
</tbody>
</table>

**Sliding Doors (1998)**

| Speech Situation | Helen arrives at work late. |
| Speech Event     | Employee being fired. |
| Speech Act       | “Not a lot of use to me when I have nothing to offer the executives who dropped by late Friday.” (An unnamed coworker, joining in the bullying, says to Helen who is being fired.) |

<table>
<thead>
<tr>
<th>S</th>
<th>Setting &amp; Scene</th>
<th>Conference room, small round table.</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>Participants</td>
<td>Supervisor, target, and 3 other co-workers. Supervisor and 3 others all Caucasian men; supervisor over 45 years of age; others under the age of 45. Target Caucasian woman under the age of 45.</td>
</tr>
<tr>
<td>E</td>
<td>Ends</td>
<td>Joining.</td>
</tr>
<tr>
<td>A</td>
<td>Act Sequence</td>
<td>Helen is fired in front of co-workers by dismissive and minimizing supervisor.</td>
</tr>
<tr>
<td>K</td>
<td>Key</td>
<td>Sarcastic, dismissive; makes up an excuse for actions.</td>
</tr>
<tr>
<td>I</td>
<td>Instrumentalities</td>
<td>Voice.</td>
</tr>
</tbody>
</table>
Category 1: Quitting, Targets

In 12 of the 100 films in this study targets are portrayed as quitting after tolerating workplace bullying. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 16

Quitting, Targets

<table>
<thead>
<tr>
<th>Hello, My Name is Doris (2016)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
</tr>
<tr>
<td><strong>Setting &amp; Scene</strong></td>
</tr>
<tr>
<td><strong>Participants</strong></td>
</tr>
<tr>
<td><strong>Ends</strong></td>
</tr>
<tr>
<td><strong>Act Sequence</strong></td>
</tr>
<tr>
<td><strong>Key</strong></td>
</tr>
<tr>
<td><strong>Instrumentalities</strong></td>
</tr>
<tr>
<td><strong>Norm</strong></td>
</tr>
<tr>
<td><strong>Genre</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wanted (2008)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
</tr>
</tbody>
</table>
| **Speech Event** | Wesley (target) has had enough and quits; having the last
word.

Speech Act
“I understand, junior high must have been kind of tough, but it doesn’t give you the right to treat your workers like horseshit, Janice.” (Wesley (target) to Janice, supervisor (bully.))

S Setting & Scene Cubicles, corporate work setting. Normal abusive tenor from supervisor, persistent and aggressive.

P Participants Janice, supervisor, female, Caucasian, over the age of 45; Wesley, subordinate, male, Caucasian, under the age of 45. One bystander, coworker, male, Caucasian, also under the age of 45.

E Ends Quits.

A Act Sequence Wesley seems to snap as he again is faced with a constant barrage of abuses from his supervisor. He stands up to her returning to her criticisms. Smashes a computer key board, punches the coworker as he quits and exits.

K Key Anger and aggression.

I Instrumentalities Voice and force.

N Norm Compliance, which he disputes.

G Genre Drama.


Speech Situation Andie feels repeatedly belittled and minimized.

Speech Event Lana again has passed over opportunity for Andie to contribute to the magazine in a more meaningful way, Andie quits.

Speech Act “Thank you for this opportunity, Lana, okay, and thank you for making it easy for me to turn you down.” (Andie to supervisor Lana.)

S Setting & Scene Lana’s office.

P Participants Lana, the supervisor, a Caucasian female over the age of 45; Andie, the subordinate, a Caucasian female under the age of 45.

E Ends Quits.

A Act Sequence Andie is tired of Lana blocking her advancement and finally says, no thank you.

K Key Assertive.

I Instrumentalities Voice.

N Norm Competitive and compliant; Andie challenges and removes herself from this toxicity.

G Genre Comedy.

The Social Network (2010)

Speech Situation Eduardo has been ignored and his value diminished.

Speech Event Eduardo has been invited to a meeting; only to find out
that it was a ruse – he feels cheated and refuses to sign away his interest in the company – walks out.

**Speech Act**

“I’m not signing those papers.” (Eduardo, standing up to supervisor Zuckenberg.)

**S Setting & Scene**

Eduardo visibly upset, but with determination arrives at the corporate office, a large open floorplan setting, with many onlookers.

**P Participants**

Supervisor (Zuckenberg), a Caucasian male, under the age of 45; Eduardo, appearing of Latin descent male under the age of 45; and 2 other Caucasian males, bystanders, under the age of 45. Bystanders are indistinct, onlookers.

**E Ends**

Refusal and quits.

**A Act Sequence**

Eduardo refuses to be written out of his interest in the company, the intent of this scene reveals and becomes apparent. He is angered, yelling and destroying property, refusing to comply and exiting.

**K Key**

Angry

**I Instrumentalities**

Voice and property destruction; refusal to comply and he walks out.

**N Norm**

Compliance; he objects and refuses.

**G Genre**

Drama.

### Jobs (2013)

**Speech Situation**

Woz (target), one of Steve Jobs (bully, CEO) original partners, is leaving the company.

**Speech Event**

Woz arrives at Steve’s office; he is there to tell Steve that he is quitting.

**Speech Act**

“I, uh, I’m leaving, Steve” (Woz, longtime partner, to CEO, Steve.)

**S Setting & Scene**

Steve’s office, where he seems consumed with work, initially dismissive to Woz who is standing in the doorway.

**P Participants**

Steve is the founder and CEO, a Caucasian male under the age of 45; Woz a subordinate was one of the original team, co-author and developer for the business, also a Caucasian male under the age of 45.

**E Ends**

Woz is leaving; quits.

**A Act Sequence**

Woz departs on a note of regret, remorse, and disappointment, he wants to leave his impact on Steve. Woz has repeatedly been pushed to the background, ignored, not given credit or value. Steve is slow to understand and shows polite acceptance.

**K Key**

Sadness.

**I Instrumentalities**

Voice.
Category 2: Trauma (violence, aggression, retaliation), Targets

In 26 of the 100 films in this study targets are portrayed as impacted severely with trauma. Trauma manifested through physical violence, disfigurement, suicide, murder, destruction of property, or committing a crime, all in response to enduring workplace bullying. Utilizing the Hymes SPEAKING model grid, five examples are provided below.

Table 17

**Trauma (violence, aggression, retaliation), Targets**

<table>
<thead>
<tr>
<th>Swimming with Sharks (1995)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
</tr>
<tr>
<td><strong>S</strong> Setting &amp; Scene</td>
</tr>
<tr>
<td><strong>P</strong> Participants</td>
</tr>
<tr>
<td><strong>E</strong> Ends</td>
</tr>
<tr>
<td><strong>A</strong> Act Sequence</td>
</tr>
<tr>
<td><strong>K</strong> Key</td>
</tr>
<tr>
<td><strong>I</strong> Instrumentalities</td>
</tr>
<tr>
<td><strong>N</strong> Norm</td>
</tr>
<tr>
<td><strong>G</strong> Genre</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Help (2011)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
</tr>
<tr>
<td>----------------</td>
</tr>
<tr>
<td>Participants</td>
</tr>
<tr>
<td>Ends</td>
</tr>
<tr>
<td>Act Sequence</td>
</tr>
<tr>
<td>Key</td>
</tr>
<tr>
<td>Instrumentalities</td>
</tr>
<tr>
<td>Norm</td>
</tr>
<tr>
<td>Genre</td>
</tr>
</tbody>
</table>

**Black Swan (2010)**

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Closing scene of ballet.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Performing Swan Lake.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>Prima Ballerina Nina commits suicide.</td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
<td>The performance of Swan Lake, large theatre.</td>
</tr>
<tr>
<td>Participants</td>
<td>Lily (bully) and Nina (target); both Caucasian women under the age of 45.</td>
</tr>
<tr>
<td>Ends</td>
<td>Nina (target) commits suicide.</td>
</tr>
<tr>
<td>Act Sequence</td>
<td>The ballet is at its end; and Nina (target) is dead.</td>
</tr>
<tr>
<td>Key</td>
<td>Tragic.</td>
</tr>
<tr>
<td>Instrumentalities</td>
<td>Performance.</td>
</tr>
<tr>
<td>Norm</td>
<td>Vicious competition.</td>
</tr>
<tr>
<td>Genre</td>
<td>Tragedy. Drama.</td>
</tr>
</tbody>
</table>

**Mad City (1997)**

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Disgruntled employee Sam blows up museum and himself.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Protesting his dismissal from his job.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>Suicide.</td>
</tr>
<tr>
<td>Setting &amp; Scene</td>
<td>Many bystanders, the news team, children, Mrs. Banks (the director of the museum, bully boss) and the disgruntled employee. Mrs. Banks, Caucasian female over the age of 45; Sam, Caucasian male over the age of 45.</td>
</tr>
<tr>
<td>Participants</td>
<td>Sam (target) wants his job back.</td>
</tr>
<tr>
<td>Ends</td>
<td>Sam takes hostages; he is distraught, he lets them go, but still can’t accept his despair and kills himself.</td>
</tr>
<tr>
<td>Key</td>
<td>Tragic.</td>
</tr>
<tr>
<td>Instrumentalities</td>
<td>Blows up the museum and himself.</td>
</tr>
<tr>
<td>Norm</td>
<td>Emotionally distraught.</td>
</tr>
<tr>
<td>Genre</td>
<td>Tragedy.</td>
</tr>
<tr>
<td>Kingpin (1996)</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td></td>
</tr>
<tr>
<td><strong>Speech Situation</strong></td>
<td>Bowling champion Roy loses his hand.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>A mob of angry men put his hand in the ball exchange machine.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>Screams.</td>
</tr>
<tr>
<td><strong>Setting &amp; Scene</strong></td>
<td>Roy (target) has been duped by his competitor Ernie (bully), he has been left behind.</td>
</tr>
<tr>
<td><strong>Participants</strong></td>
<td>Mob of angry men, Caucasian, mixed age; Roy (target), Caucasian male under the age of 45.</td>
</tr>
<tr>
<td><strong>Ends</strong></td>
<td>Revenge.</td>
</tr>
<tr>
<td><strong>Act Sequence</strong></td>
<td>They put his hand in the machine, it chews it, destroys his hand, his career as a competitor.</td>
</tr>
<tr>
<td><strong>Key</strong></td>
<td>Tragic.</td>
</tr>
<tr>
<td><strong>Instrumentalities</strong></td>
<td>Physical violence.</td>
</tr>
<tr>
<td><strong>Norm</strong></td>
<td>Vicious competition.</td>
</tr>
<tr>
<td><strong>Genre</strong></td>
<td>Tragedy. Drama.</td>
</tr>
</tbody>
</table>

**Category 3: Rationalization (denial, joining, puppet, excuses), Targets**

Rationalizing is a common indicator in portrayals of workplace bullying in 39 of the 100 films in this study. Utilizing the Hymes SPEAKING model grid, five examples are provided below.

Table 18

*Rationalization (denial, joining, puppet, excuses), Targets*

<table>
<thead>
<tr>
<th>Gambit (2012)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
</tr>
<tr>
<td><strong>Setting &amp; Scene</strong></td>
</tr>
<tr>
<td><strong>Participants</strong></td>
</tr>
<tr>
<td><strong>Ends</strong></td>
</tr>
</tbody>
</table>
| **Act Sequence** | The plan is set, they are on their way to implement. The bystander and advocate is commenting with pleasure the
<table>
<thead>
<tr>
<th>K</th>
<th>Key</th>
<th>targets intentions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Instrumentalities</td>
<td>Gratification.</td>
</tr>
<tr>
<td>N</td>
<td>Norm</td>
<td>Voice.</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
<td>Justified revenge. Rationalizes stealing as compensation for abuse he endures.</td>
</tr>
</tbody>
</table>

### Snowden (2016)

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Ed Snowden (target) becomes aware of the reprehensible and unethical activities he has unknowingly been a party to.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Meeting with his boss Corbin (bully).</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“You didn’t tell me we were running a dragnet on the whole world, Corbin.” (Ed to Corbin)</td>
</tr>
<tr>
<td>S Setting &amp; Scene</td>
<td>Video conference between supervisor and subordinate.</td>
</tr>
<tr>
<td>P Participants</td>
<td>Bully boss, Caucasian male, over the age of 45; and target, Caucasian male, under the age of 45.</td>
</tr>
<tr>
<td>E Ends</td>
<td>Reveal the truths regarding unethical practices within the government.</td>
</tr>
<tr>
<td>A Act Sequence</td>
<td>This scene is a delicate moment in the dance between the supervisor and subordinate; the subordinate is revealing his discontent with the inner workings of his job. It foreshadows his decision to stand up to the injustice.</td>
</tr>
<tr>
<td>K Key</td>
<td>Calm and deliberate.</td>
</tr>
<tr>
<td>I Instrumentalities</td>
<td>Voice.</td>
</tr>
<tr>
<td>N Norm</td>
<td>Compliant; he rationalizes becoming a whistle blower.</td>
</tr>
<tr>
<td>G Genre</td>
<td>Drama.</td>
</tr>
</tbody>
</table>

### Office Space (2000)

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Milton (target) has been notified that his workspace will be moved. Manager and consultants just walked away from his cubicle.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Milton mumbling to himself.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“I will set the building on fire.” (Milton (target), rationalizes after repeatedly being dismissed and demeaned by management.)</td>
</tr>
<tr>
<td>S Setting &amp; Scene</td>
<td>Cubicles, open office area. Executives and visiting consultants are dismissive in implementing another change and move on Milton, a subordinate.</td>
</tr>
<tr>
<td>P Participants</td>
<td>Milton is a Caucasian male over the age of 45; Executives and consultants the same.</td>
</tr>
<tr>
<td>E Ends</td>
<td>Milton retaliates, burns building to the ground and also steals money.</td>
</tr>
<tr>
<td>A Act Sequence</td>
<td>Milton’s value is repeatedly minimized and dismissed. Milton is mumbling his intention to burn the building down due to his pain from being pushed around by management;</td>
</tr>
</tbody>
</table>
no one pays attention or seems to care about him.

<table>
<thead>
<tr>
<th>K</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Instrumentalities</td>
</tr>
<tr>
<td>N</td>
<td>Norm</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
</tr>
</tbody>
</table>

**K**: Distraught.
**I**: Voice.
**N**: Toxic workplace. He rationalizes taking extreme action.
**G**: Comedy and drama.

---

**Horrible Bosses (2011)**

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Opening scene, target narration.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Rationalizing why takes abuse.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“Grandma had $20 never took shit from anyone, she didn’t succeed because she didn’t take shit = success it’s all about the payoff, I am up for a promotion.” (Nick, Target)</td>
</tr>
</tbody>
</table>

**Setting & Scene**

Narration, pictures of office setting as film begins.

**Participants**

Nick (Target); Caucasian male, under age of 45 reflecting on his abusive boss; Caucasian male, over age of 45.

**Key**

Rationalizing

**Instrumentalities**

Voice

**Norm**

It’s what one must endure for a promotion.

**Genre**

Comedy and tragedy.

---

**Devil Wears Prada (2006)**

<table>
<thead>
<tr>
<th>Speech Situation</th>
<th>Emily (target, Miranda’s assistant) talking to Andi (also soon to be a target, new assistant to magazine).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Event</td>
<td>Emily (assistant) is explaining or rationalizing about the perks of her job to Andi (new assistant), just after Miranda (toxic boss) has just blasted her with critical and abusive comments.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“I get to go with her to Paris for fashion week in the fall. I get to wear couture, I go to all the shows and all the parties. I meet all of the designers, it’s divine.” Emily (Miranda’s Assistant)</td>
</tr>
</tbody>
</table>

**Setting & Scene**

In the office, two desks across from one another just outside Miranda’s (boss) office.

**Participants**

Emily (Assistant) and Andi (new Assistant); both Caucasian women under the age of 45.

**Key**

Pride.
Category 4: Speaking Up (taking action, intervening, winning), Targets

In 58 of the 100 films in this study speaking up is utilized to combat workplace bullying. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 19

Speaking Up (taking action, intervening, winning), Targets

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Situation</td>
<td>The Mother General is dissuading Sister Teresa from her intentions and proposal; she is jealous and is blocking her.</td>
</tr>
<tr>
<td>Speech Event</td>
<td>Sister Teresa stands firm in her convictions, and expresses her intentions to the Mother General.</td>
</tr>
<tr>
<td>Speech Act</td>
<td>“It is Gods will, not mine. I will trust in God. I will wait to hear from the Vatican (gets up to leave office) and I will pray.” (Sr. Teresa to her supervisor Mother General.)</td>
</tr>
<tr>
<td>S Setting &amp; Scene</td>
<td>Mother General’s office; a small table, they sit across from each other.</td>
</tr>
<tr>
<td>P Participants</td>
<td>Mother General, a Caucasian woman, over the age of 45; and Sister Teresa; looks Caucasian, but of Indian descent, under the age of 45.</td>
</tr>
<tr>
<td>E Ends</td>
<td>Sister Teresa wants to work in the streets of Calcutta with the poor; stands up to her supervisor, stays firm.</td>
</tr>
<tr>
<td>A Act Sequence</td>
<td>Mother General has been persistent in opposing Sister Teresa’s wants; Sister Teresa is unmoving, speaks up with conviction.</td>
</tr>
<tr>
<td>K Key</td>
<td>Gentle and persistent strength.</td>
</tr>
<tr>
<td>I Instrumentalities</td>
<td>Voice.</td>
</tr>
<tr>
<td>N Norm</td>
<td>Authority of Mother General challenged.</td>
</tr>
<tr>
<td>G Genre</td>
<td>Drama.</td>
</tr>
<tr>
<td>S</td>
<td>Setting &amp; Scene</td>
</tr>
<tr>
<td>---</td>
<td>-----------------</td>
</tr>
<tr>
<td>P</td>
<td>Participants</td>
</tr>
<tr>
<td></td>
<td>Michelle, the boss and two subordinates, a driver, Tito, and a personal assistant, Claire. The boss is a Caucasian female over the age of 45; the driver an African-American man over the age of 45; and the assistant a Caucasian female under the age of 45.</td>
</tr>
<tr>
<td>E</td>
<td>Ends</td>
</tr>
<tr>
<td>A</td>
<td>Act Sequence</td>
</tr>
<tr>
<td>K</td>
<td>Key</td>
</tr>
<tr>
<td>I</td>
<td>Instrumentalities</td>
</tr>
<tr>
<td>N</td>
<td>Norm</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
</tr>
</tbody>
</table>

**Two-Weeks’ Notice (2002)**

**Speech Situation**
Lucy Kelson, lawyer employed by George Wade, CEO is repeatedly being demeaned at work.

**Speech Event**
Lucy confronts George.

**Speech Act**
“I am not here to find you a wife or pick out your clothes.” (Lucy, company attorney, to CEO, George)

<table>
<thead>
<tr>
<th>S</th>
<th>Setting &amp; Scene</th>
<th>Large, expansive, walk-in closet.</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>Participants</td>
<td>Lucy, a Caucasian female, subordinate, under the age of 45; George, a Caucasian male, supervisor, under the age of 45.</td>
</tr>
<tr>
<td>E</td>
<td>Ends</td>
<td>Lucy (target) speaks out and stands up against abusive behaviors of George (bully).</td>
</tr>
<tr>
<td>A</td>
<td>Act Sequence</td>
<td>After a series of dismissive and minimizing actions by her boss, the subordinate speaks out.</td>
</tr>
<tr>
<td>K</td>
<td>Key</td>
<td>Firmly.</td>
</tr>
<tr>
<td>I</td>
<td>Instrumentalities</td>
<td>Shouting and walks out after speaking her mind.</td>
</tr>
<tr>
<td>N</td>
<td>Norm</td>
<td>Available, no boundaries; this is challenged.</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
<td>Comedy and drama.</td>
</tr>
</tbody>
</table>

**Freedom Writers (2007)**

**Speech Situation**
Department Chair is impeding new teacher’s efforts.

**Speech Event**
New teacher challenges the department chair.

**Speech Act**
“Is there someone else I can speak to about this?” (Erin (target) to Margaret (bully)).

<table>
<thead>
<tr>
<th>S</th>
<th>Setting &amp; Scene</th>
<th>Book storage room; teacher selecting books for students.</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>Participants</td>
<td>Two female teachers; one new, one seasoned (authority). New teacher Caucasian and under the age of 45; authority also Caucasian, but over the age of 45.</td>
</tr>
</tbody>
</table>
New teacher challenges authority in best interest of students.

The seasoned teacher discourages new teacher from selected books that have value; disparaging the students and asserting authority through limiting access to resources. The new teacher questions her repeatedly until finally challenges her.

Firm and persistent; genuine and committed.

Voice.

Follow protocol; this is challenged successfully.

Drama.

Wesley, Account Executive has had enough of persistent abusive treatment from Janice, his supervisor.

During a barrage of insulting and rude yelling from his supervisor, the employee let’s his feelings come out.

“Shut the fuck up!” (Wesley, subordinate (target) to Janice, supervisor (bully)).

Cubicles in a corporate setting. Persistent and abusive treatment from supervisor to subordinate.

Janice, supervisor, Caucasian female over the age of 45; Wesley, subordinate, Caucasian male under the age of 45; Barry, one bystander, Caucasian male also under the age of 45. There are numerous other bystanders in their cubicles blurred in the background.

Confrontation.

After numerous persistent verbal and in your face assaults from this supervisor to this subordinate; he can take it no more and confronts her. This scene leads to his standing up and quitting.

Angry and aggressive.

Voice.

Counter intuitive to the compliant environment.

Drama.

Category 5: Silence (ignoring, doing nothing), Targets

In 31 of the 100 films in this study, workplace bullying was portrayed using silence. Utilizing the Hymes SPEAKING model grid, examples are provided below.
Table 20

*Silence (ignoring, doing nothing), Targets*

<table>
<thead>
<tr>
<th><strong>After The Ball (2015)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
<td>Tannis and Simone, are showing stolen designs as their own to Lee Kassell.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>Katie realizes they have stolen her designs; she is shocked, but remains quiet.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>No words. Silence. She looks in the direction of her stepmother, who is staring back at her.</td>
</tr>
<tr>
<td><strong>S Setting &amp; Scene</strong></td>
<td>CEOs office.</td>
</tr>
<tr>
<td><strong>P Participants</strong></td>
<td>Mr. Kassel (Katie’s Father), Caucasian male over the age of 45; Katie, Caucasian female under the age of 45; her stepmother, Elise, Caucasian female over the age of 45; and her stepsisters, Tannis and Simone, Caucasian women, under the age of 45.</td>
</tr>
<tr>
<td><strong>E Ends</strong></td>
<td>Confrontation and hope to make Katie quit.</td>
</tr>
<tr>
<td><strong>A Act Sequence</strong></td>
<td>Katie’s stepsisters Tannis and Simone, and her stepmother Elise are in Mr. Kassel’s (Katie’s father) office. Tannis and Simone show him their ‘new’ designs, however, these designs were stolen from Katie.</td>
</tr>
<tr>
<td><strong>K Key</strong></td>
<td>Anger and frustration.</td>
</tr>
<tr>
<td><strong>I Instrumentalities</strong></td>
<td>Silence and eye contact.</td>
</tr>
<tr>
<td><strong>N Norm</strong></td>
<td>Don’t dare to speak out.</td>
</tr>
<tr>
<td><strong>G Genre</strong></td>
<td>Comedy and drama.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Kingpin (1996)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech Situation</strong></td>
<td>Bowling tournament.</td>
</tr>
<tr>
<td><strong>Speech Event</strong></td>
<td>Final shot for the victory from challenger Roy Munson.</td>
</tr>
<tr>
<td><strong>Speech Act</strong></td>
<td>No words. Trying to ignore bully. Roy is trying to stay focused on the shot as his competitor Ernie McCracken (bully) is saying disturbing things to try and throw off his shot.</td>
</tr>
<tr>
<td><strong>S Setting &amp; Scene</strong></td>
<td>Bowling alley.</td>
</tr>
<tr>
<td><strong>P Participants</strong></td>
<td>Large audience in background, no role. Two Caucasian men, Ernie (bully) over the age of 45, Roy (target) under the age of 45.</td>
</tr>
<tr>
<td><strong>E Ends</strong></td>
<td>Ernie is trying to ruin Roy’s shot.</td>
</tr>
<tr>
<td><strong>A Act Sequence</strong></td>
<td>While Roy is trying to take his shot, Ernie is relentless in saying things to disturb him.</td>
</tr>
<tr>
<td><strong>K Key</strong></td>
<td>Trying to ignore.</td>
</tr>
<tr>
<td><strong>I Instrumentalities</strong></td>
<td>Silence and ignoring.</td>
</tr>
<tr>
<td><strong>N Norm</strong></td>
<td>Competition.</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>Horrible Bosses (2011)</strong></td>
<td><strong>Speech Situation</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Speech Event</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Speech Act</strong></td>
</tr>
<tr>
<td></td>
<td><strong>S Setting &amp; Scene</strong></td>
</tr>
<tr>
<td></td>
<td><strong>P Participants</strong></td>
</tr>
<tr>
<td></td>
<td><strong>E Ends</strong></td>
</tr>
<tr>
<td></td>
<td><strong>A Act Sequence</strong></td>
</tr>
<tr>
<td></td>
<td><strong>K Key</strong></td>
</tr>
<tr>
<td></td>
<td><strong>I Instrumentalities</strong></td>
</tr>
<tr>
<td></td>
<td><strong>N Norm</strong></td>
</tr>
<tr>
<td></td>
<td><strong>G Genre</strong></td>
</tr>
<tr>
<td><strong>The Devil Wears Prada (2006)</strong></td>
<td><strong>Speech Situation</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Speech Event</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Speech Act</strong></td>
</tr>
<tr>
<td></td>
<td><strong>S Setting &amp; Scene</strong></td>
</tr>
<tr>
<td></td>
<td><strong>P Participants</strong></td>
</tr>
<tr>
<td></td>
<td><strong>E Ends</strong></td>
</tr>
<tr>
<td></td>
<td><strong>A Act Sequence</strong></td>
</tr>
<tr>
<td></td>
<td><strong>K Key</strong></td>
</tr>
<tr>
<td></td>
<td><strong>I Instrumentalities</strong></td>
</tr>
<tr>
<td></td>
<td><strong>N Norm</strong></td>
</tr>
<tr>
<td></td>
<td><strong>G Genre</strong></td>
</tr>
<tr>
<td><strong>Wanted (2008)</strong></td>
<td><strong>Speech Situation</strong></td>
</tr>
</tbody>
</table>
Speech Event Janice an abusive boss, physically and verbally berates Wesley, an account executive.

Speech Act “Oh, my fucking God, I hope that’s not my billing report sitting on your desk.” (Janice, Boss) Wesley, abused employee reaches for some papers, not saying anything (silent).

S Setting & Scene Wesley is at his desk in a small cubicle. Janice comes walking up to him from behind.

P Participants Wesley, Caucasian male under the age of 45; and Janice, Caucasian female over the age of 45.

E Ends Intimidate and make him feel useless.

A Act Sequence She (Janice, abusive boss) is laughing and comes up behind him and staples his ear “Oh, my fucking God, I hope that’s not my billing report sitting on your desk”, he just looks down at his hands in his lap – he (Wesley) reaches for some papers, not saying anything.

K Key Wesley, target, silent.

I Instrumentalities Visually upset, high anxiety, no words.

N Norm Toxic and oppressive.

G Genre Comedy and drama.

**Bystanders**

Category 1: Speaking up (taking action, intervening, winning), Bystanders

In 58 of the 100 films in this study speaking up is utilized to combat workplace bullying. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 21

*Speaking up (taking action, intervening, winning), Bystanders*

<table>
<thead>
<tr>
<th>The Hudsucker Proxy (1994)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech Situation</td>
</tr>
<tr>
<td>Speech Event</td>
</tr>
<tr>
<td>Speech Act</td>
</tr>
<tr>
<td>S Setting &amp; Scene</td>
</tr>
<tr>
<td>P Participants</td>
</tr>
</tbody>
</table>
predominantly much older – over the age of 70.

<table>
<thead>
<tr>
<th>E</th>
<th>Ends</th>
<th>Dismissive, greed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Act Sequence</td>
<td>Business as usual is perpetuated despite the just act of suicide by the CEO.</td>
</tr>
<tr>
<td>K</td>
<td>Key</td>
<td>Minimization.</td>
</tr>
<tr>
<td>I</td>
<td>Instrumentalities</td>
<td>Voice as well as posturing by Sydney.</td>
</tr>
<tr>
<td>N</td>
<td>Norm</td>
<td>Company first.</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
<td>Drama, comedy, and tragedy.</td>
</tr>
</tbody>
</table>

**Hidden Figures (2016)**

| Speech Situation | Al (boss) is frustrated that Katherine (subordinate) is frequently away from her desk for long periods of time. |
| Speech Event | Katherine has just returned soak and wet, it was raining outside; she must go cross campus to use the bathrooms for ‘colored’.
| Speech Act | “Where the hell do you go every day?” (Al, Katherine’s supervisor yells at her.) |
| S | Setting & Scene | Open work space with multiple desks; supervisor office elevated with a fish bowl view of employees. |
| P | Participants | Al (boss), Caucasian male over the age of 45; Katherine (subordinate), African-American female under the age of 45. Many others in the background; primarily Caucasian men, mixed age. |
| E | Ends | Eliminate discrimination that interferes with work. |
| A | Act Sequence | Al is frustrated, it seems Katherine is away from her desk for long periods and he doesn’t understand why. When he realizes, it is because she must hike to go to the ‘colored only’ bathrooms, he remedies it, after tearing down the sign, says “we all pee in the same color”.
| K | Key | Authoritative and emotional. |
| I | Instrumentalities | Shouting and action. |
| N | Norm | Racial discrimination; eliminated. |
| G | Genre | Drama. |

**Boiler Room (2000)**

<p>| Speech Situation | Trading room busy with high stress and deal making; Seth, a new trader is being berated and cheated by his supervisor Greg. |
| Speech Event | Chris, another supervisor steps in to encourage Greg to be fair to Seth. |
| Speech Act | “You can be flexible, I gave each of my guys their 40th.” (Chris, an account manager attempts to give advice to Greg, Seth’s manager - to treat Seth, a new trader more fairly.) |</p>
<table>
<thead>
<tr>
<th>Setting &amp; Scene</th>
<th>Open office, trading environment, loud and busy.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants</td>
<td>Primarily three Caucasian men under the age of 45; numerous others are blurred in the background noise.</td>
</tr>
<tr>
<td>Ends</td>
<td>Active bystander makes effort to intercede on the part of a target.</td>
</tr>
<tr>
<td>Act Sequence</td>
<td>One manager appeals to another, encouraging flexibility rather than abusive and toxic behaviors toward a subordinate.</td>
</tr>
<tr>
<td>Key</td>
<td>Casual but firm.</td>
</tr>
<tr>
<td>Instrumentalities</td>
<td>Voice.</td>
</tr>
<tr>
<td>Norm</td>
<td>Competitive.</td>
</tr>
<tr>
<td>Genre</td>
<td>Drama.</td>
</tr>
</tbody>
</table>

**Jobs (2013)**

**Speech Situation**
Steve Jobs (CEO) just fired Dan, an employee in front of the entire team.

**Speech Event**
Bill, a bystander, a member of the team, speaks on behalf of Dan, who was just fired – challenging Steve Jobs abusive action.

**Speech Act**
“Steve, he was our—our best programmer in the division.” (Bill, a bystander, but a veteran on this team, says to Steve, CEO in response to his abusive firing of a team member.)

**Setting & Scene**
Shared office area, quiet and small.

**Participants**
The focus is on Steve Jobs and two other team members, Bill and Dan; all under the age of 45 and Caucasian. Others are blurred in the background are also male, young, and Caucasian.

**Ends**
Compliance or be fired. Bill steps up and stands up for Dan in a volatile moment.

**Act Sequence**
One team member, Dan (target), attempts to ask a question to Steve Jobs (bully boss). Jobs (bully boss) responds by immediately firing him. Another team member speaks up.

**Key**
Cautious, but firm.

**Instrumentalities**
Voice.

**Norm**
Compliance.

**Genre**
Drama.

**The Company Men (2010)**

**Speech Situation**
Employees are in chaos following unexpected firings.

**Speech Event**
Gene McClary, one manager has returned from being out of town to learn about not only his own department being dismantled without input or permission; but widespread unannounced dismissals.
Speech Act  “What were you going to do, let me read about it in tomorrow’s journal?” (Gene McClary says to Salinger the CEO)

S  Setting & Scene  CEOs office.
P  Participants  Gene McClary, on behalf of affected employees; Caucasian male, over the age of 45. Salinger, the CEO, a Caucasian male, over the age of 45. Other employees at a conference table in the office, blurred onlookers.

E  Ends  Challenging the bullying boss.
A  Act Sequence  Gene McClary is upset and seeking accountability on the part of Salinger, the CEO. He returned from being out of town to find many fired and others in fear.

K  Key  Emotional; angry and upset.
I  Instrumentalities  Voice.
N  Norm  Dismissive leadership.
G  Genre  Drama.

Category 2: Silence (ignoring, doing nothing), Bystanders

In 31 of the 100 films in this study, workplace bullying was portrayed using silence. Utilizing the Hymes SPEAKING model grid, examples are provided below.

Table 22

Silence (ignoring, doing nothing), Bystanders

Joe Somebody (2001)

Speech Situation  Take your daughter to work day.
Speech Event  Joe is trying to find a parking spot; when Mark McKinney, another employee takes his spot, Joe confronts him.
Speech Act  Joe gets hit by Mark McKinney.
S  Setting & Scene  Company parking lot.
P  Participants  Joe, Mark, and his daughter; and multiple bystanders. Joe and Mark are both Caucasian men over the age of 45; Joe’s daughter, Caucasian female under the age of 45. Bystanders are mixed race and gender, they do nothing.
E  Ends  Joe is attempting to uphold company policy.
A  Act Sequence  Joe approaches the other employee; he gets dismissed, scoffed, and hit.
K  Key  Abusive and dismissive.
<table>
<thead>
<tr>
<th>I</th>
<th>Instrumentalities</th>
<th>Voice and physical violence.</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>Norm</td>
<td>Bystanders do nothing, watch, remain silent, and the walk away.</td>
</tr>
<tr>
<td>G</td>
<td>Genre</td>
<td>Tragedy.</td>
</tr>
</tbody>
</table>

**The Proposal (2009)**

| Speech Situation | Bob, an office executive being fired by Margaret (boss). |
| Speech Event     | Andrew, Margaret’s assistant is watching, silent. |
| Speech Act       | Margaret (boss) says to Bob (executive, target): “if you say another word Andrew (her assistant, bystander) is going to have you thrown out of here on your ass, ok?” |
| S               | Setting & Scene: Inside Bob’s office. |
| P               | Participants: Bob, appearing of Indian descent, over the age of 45; Margaret, Caucasian female under the age of 45; and Andrew, Caucasian male under the age of 45. |
| E               | Ends: Margaret is humiliating Bob, and also intimidating and coercing Andrew. |
| A               | Act Sequence: Margaret (bully) fires Bob (target) with Andrew (bystander) present; Bob challenges and fights her back; Margaret leverages with threat: “if you say another word Andrew (her assistant, bystander) is going to have you thrown out of here on your ass, ok?” |
| K               | Key: Threatening. |
| I               | Instrumentalities: Raised voices, except Andrew, remains quiet. |
| N               | Norm: Conform or risk being fired. |
| G               | Genre: Comedy and drama. |

**Adaptation (2002)**

| Speech Situation | Marty, the publisher is meeting in his office with Charlie, an author. |
| Speech Event     | Discussing his upcoming book. |
| Speech Act       | “I fucked her up the ass” (Marty says to Charlie). |
| S               | Setting & Scene: They are in Marty’s office. |
| P               | Participants: Marty (bully), publisher and Charlie (bystander), author; both Caucasian men over the age of 45. |
| E               | Ends: Offensive communication, boasting, vulgar. |
| A               | Act Sequence: Marty point toward a woman (target) in the outer office for Charlie to look and says, “I fucked her up the ass”. Charlie looks, but says nothing. |
| K               | Key: Vulgar and sexist. |
| I               | Instrumentalities: Words. |
| N               | Norm: Doing gender, ‘who’s the man?’ |
| G               | Genre: Comedy and drama. |
**Mad City (1997)**

**Speech Situation**  
Onsite during a live network coverage of hostage situation.

**Speech Event**  
Network lead anchor bullying local anchor.

**Speech Act**  
“listen, you little fuck, (threat) if you want to get back on the network, turn Baily over to me now. Don’t screw this up for yourself (veiled threat), all right?”

Hollander (network anchor) to Max (local anchor.)

**Setting & Scene**  
An RV set up for the crew to meet.

**Participants**  
Max, Hollander, and Lou (Max’s boss); Caucasian men over the age of 45. Laurie, an intern at the local station, Caucasian female under the age of 45; and two others un-named in the background, Caucasian men under the age of 45.

**Ends**  
Intimidate and threaten local news anchor to give up the story.

**Act Sequence**  
Hollander (national network anchor) has called this meeting in the RV; he says to Max, the local anchor: “listen, you little fuck, (threat) if you want to get back on the network, turn Baily over to me now. Don’t screw this up for yourself (veiled threat), all right?”

Hollander (network anchor) to Max (local anchor.)

Bystanders watch, but remain silent.

**Key**  
Intimidation.

**Instrumentalities**  
Raised voice and profanity.

**Norm**  
Defer to the network.

**Genre**  
Comedy and drama.

**Hot Pursuit (2015)**

**Speech Situation**  
In Captains office.

**Speech Event**  
Officer Cooper and Deputy Jackson to receive new assignment.

**Speech Act**  
Deputy Jackson (bully) says to Officer Cooper (target): “whoa, whoa, whoa, wait a minute, hold up” points and looks at cooper and says “you are the cooper?” “As in, he just pulled a cooper?” “As in don’t cooper that shit”. The captain (bystander) is sitting, watching, and listening, no intervention, his eyes sort of cast down, looking awkward; remains silent.

**Setting & Scene**  
Captains office.

**Participants**  
Officer Cooper, Caucasian female, under the age of 45; Deputy Jackson, African-American male, over the age of 45; and the Captain, a Caucasian male, over the age of 45.
E Ends
A Act Sequence

Gain new assignment; mock Captain Cooper.
When Deputy Jackson realizes that Officer Cooper is the officer that is the subject of many department jokes, he is relentless: “you are the cooper?” “As in, he just pulled a cooper?” “As in don’t cooperate that shit”.
The captain (bystander) is sitting, watching, and listening, no intervention, his eyes sort of cast down, looking awkward; remains silent.

K Key
I Instrumentalities
N Norm
G Genre

Obnoxious and offensive.
Voice and laughter.
Berate and mock a female officer.
Comedy and drama.

**RQ 4: How do the themes or patterns inform us of purposeful new directions for further research?**

The findings of this study provide some new and interesting directions for further research. First and foremost, this study is just the beginning, it contributes to the literature by unearthing a breadth of portrayals of workplace bullying and providing stimulus for continued studying of this phenomenon in popular films. While making this significant contribution to the literature, this study opens a multitude of pathways for further research. Workplace bullying continues to be recognized as a severe detriment to both organizations and individuals (Van Heugten, Kelly, & Stanley, 2013, p. 3); therefore, continued research is essential. Despite the exhaustive findings of persistent and intentional depictions and representations of workplace bullying in Hollywood films, in all genre, in the more than two decades studied in this research; there remains a dearth of research exploring film and the depictions of workplace bullying. Further research utilizing film, is recommended, to continue gaining greater understanding of workplace bullying.
In the 100 films studied, are embedded hundreds potential case studies; each its own unique story, each diverse and rich in characters and relationships, each with suffering and in some cases also joy or triumph. Case study allows a researcher to study a complex phenomenon like workplace bullying with focused context and in-depth exploration (Baxter & Jack, 2008, p. 544). This study reveals the power of films’ portrayal of the devastating phenomenon of workplace bullying and invites continued analysis and exploration. One method is to choose individual films from this study and conduct case studies; another is to focus on G-rated or children’s films to explore more closely the depictions of bullying at school. The phenomenon is intertwined, films like *Big Bully, Hope Floats, Tommy Boy, and Anger Management* are just a few that refer and make connections to bullying during childhood and the story continuing into adulthood.

Stress, frustration, and burn-out, as well as reduced productivity and satisfaction with life and work, are just some of the reported outcomes of the lived experiences of workplace bullying (Tye-Williams & Krone, 2014, p. 2). Namie & Namie (2009) report even more serious health disorders include, but are not limited to “anxiety, depression, post-traumatic stress disorder, heart disease, and stroke” (Tye-Williams & Krone, 2014, p. 2). In Lutgen-Sandvik’s (2003) research regarding emotional abuses in the workplace, she found that when organizations ignore, dismiss, or disregard bullying, violence escalates (Yamada, 2004, p. 482).

Depictions from the selected scenes in this study are consistent with the research of lived experiences of the phenomenon of workplace bullying. Film can be an excellent catalyst for sharing stories to inform about the phenomenon; select scenes can easily be
introduced into professional development and support curriculum and trainings. Further research connecting this lived experience of targets with the depiction in films is recommended. Film scenes can be a non-threatening way to help targets discuss more openly and objectively relatable experiences of workplace bullying in the workplace. It is also useful to explore how it can be more specifically indicated in counseling and trauma interventions with targeted victims.

Davey in *Big Bully* (1996) raised a new question regarding the phenomenon of bystanders in workplace bullying. Where is the support of bystanders in the workplace, as adults, that Davy refers to? Namie (2008) findings show while 97% of co-workers were aware of mistreatment, and 95% attest to seeing it as well, less than 1% did anything to respond. The bystanders own personal fears are most often the explanation for their action or inaction; resulting most often in nothing more than moral support or advice (Namie, 2008, pp. 3-4). The risks to a bystander are often like those of a target; active bystanders often are left with the alternatives to quit or be fired; therefore, many remain quiet and become complicit by default. What if films more often depicted bystanders banding to defend or protect a target? Or depicted positive outcomes from whistle blowing? Could this help change the role of active bystanders to gain positive and powerful impact? Further study is recommended related to this theme of bystanders as well as a cross-relationship with other research of lived-experiences. Another area for research can place focus on “do you see what I see”, utilizing scenes from films to raise awareness and develop strategies for change.
Historically, leaders are looked up to for guidance and support. An organization’s success often relies on a leader’s effectiveness, and more specifically their emotional intelligence (Goleman et al., 2013, p. 6). A toxic leader creates an environment that breeds norms that are damaging (p. 194). This is consistent with the findings in this research, films can aid in raising awareness and facilitating change. The gatekeeper can be an essential part of propagating a culture of workplace bullying. Escalation of bullying in the workplace can lead to devastating outcomes. Further study of these depictions in film and bridging together with research on lived experiences can be a tremendous contribution to de-escalation. Tracey et al. (2006) emphasizes the importance of recognizing the phenomenon of workplace bullying by listening to the target and exploring cause and effect (p. 150). The workplace too often is dismissive of or unresponsive to targets. Scene after scene in this study showed depictions of supervisors not only dismissive, but often the offender. Despite efforts from targets to seek help or support; they often are faced with disinterest or disbelief (Tracey et al., 2006, p. 149). Ignored bullying behaviors are “linked to escalated aggression”; furthermore, “hostility, and toxic effects increase when bullying is left unchecked” (p. 151-152). Top-down leadership has an integral part in workplace bullying as depicted in films. The depictions in the findings of this study are consistent with these lived-experiences; and underscores need for further study.

The findings in this study show that humor is the vehicle most often delivering workplace bullying. At first look the extensive use of comedy is disheartening, seeming to diminish the horrors of the lived experiences of this phenomenon. On the other hand,
this finding may instead prove to be the best inroad for further research and toward positive change. Humor has the power to anesthetize pain, form common ground, and create haven for more complex conversations. The findings of this study reveal a new and exciting direction for studying workplace bullying, studying the close and intimate relationship; the paradox of pain and joy, comedy and tragedy. In both film and lived-experiences of workplace bullying, the concept of “I was just joking,” is pervasive and deserves further study. Further research studying more closely the depictions of workplace bullying in comedy films, as well as placing broader emphasis on the impact or influence these films may wield on the lived experiences in workplace bullying is encouraged.

Another significant finding in this study across multiple themes, are repeated portrayals of co-workers pitted against one another in pursuit of advancement or promotion. Work is intertwined so much in our identity and sense of belonging; it is often where we spend most of our time, becoming a source for affirmation, relationship, and connection. In this study, the impetus of competition depicts unraveling of selves, interloped with others; becoming a source of despair and destruction rather than success and community. Competition in the workplace is depicted as harmful and dangerous. Intermingled with competition are the perpetuating of stigmatized gender roles. The films in this study reveal gross generalizations of men attempting to prove their manhood; and women trying to prove their worth in the world of work. Further research can delve more deeply into the impact of promotion and competition as well as the pervasiveness of “doing gender” and its integral relationship with workplace bullying.
Depictions from the selected scenes in this study are consistent with research of lived experiences of the phenomenon of workplace bullying. Further research into the portrayal of competition in the workplace in film, and its relationship to the lived experience, is essential. Whether exploring the possibility of positive outcomes or extending more awareness to the potential harm; a study of either or both would seem to have considerable potential value.

The role of film in perpetuating stigmatized gender roles or conversely, in promoting equality, needs further examination. The films in this study demonstrate gross generalizations of men attempting to prove their manhood; and women trying to prove their worth in the world of work. Further research can delve more deeply into the impact of “doing gender” and its integral relationship with workplace bullying.

Significant in the findings of this research, and more poignantly from this researcher is the emergence of film as a third voice. This research models on a large scale the unique role film can play as a sort of independent or "third-party" tool for difficult conversations related to workplace bullying: More research on this can be an integral resource for employee and management trainings; as well as focus groups for policy making and legislative action. Further research is recommended to explore how film can be an excellent catalyst for sharing stories to inform about the phenomenon; how select scenes might be introduced into professional development and support curriculum and trainings. Film scenes can be a non-threatening way to help targets discuss more openly and objectively relatable experiences of workplace bullying in the workplace. Another area of research is to explore the usefulness of film depictions of workplace bullying in
counseling and trauma interventions with targeted victims. Further research on the lived-experiences of workplace bullying utilizing *Ambivalent Resilient Theory* is recommended; it may be the tool to excavating what lies beneath the phenomenon, gaining greater understanding and identifying interventions and methods for eradicating workplace bullying, and instead, building peaceful places at work.
Chapter 5: Discussion, Conclusions, and Recommendations

Research on the influence of film in American society goes back more than a hundred years (Ross, 2014, p.2); this research has the honor of contributing to a strong legacy. More specifically, this study is the first of its kind, a beginning of a new era for conflict and communication scholars and practitioners committed to exploring and eradicating the phenomenon of workplace bullying. The findings provide fertile groundwork, far-reaching and comprehensive. This research not only reveals the portrayals of the phenomenon of workplace bullying in film, but more importantly provides a relevant resource that instigates further research.

When fantasy and reality intermingle, the challenge or dilemma of knowing the difference becomes increasingly difficult. Hollywood films' portrayal of bullies at work in this research creates mixed emotions; in rare cases, it is celebrating a win by the target; but more often it is conceding to tragedy. Workplace bullying as entertainment in Hollywood films is exposed in this research; unearthing what perhaps could be considered a hidden influence or sedative for a devastating part of work. This qualitative media analysis of representations of workplace bullying in Hollywood films spanning 1994 - 2016 unveils a new look at this tragic phenomenon in the workplace. What is the fascination with bullying? Why is it entertaining? Hate them, love them: The findings reflect a complex interweaving of themes and patterns; immersed in a persistent tension between what hurts and what we find funny.

In the more than 20 years of Hollywood films this study spans, it reveals persistent imagery of constant intermingling or paradox between humor, tragedy, and
romance. Triumph for the target; depicted as individuals overcoming or quitting, is rare.

Bullying at work in films becomes a vehicle for providing comic relief or the impetus for making tough decisions, i.e. filing complaints or resigning. Romance is also utilized to take the sting out of bullying; creating a sweet distraction from the atrocities along the way. Bullies too often are depicted as winning or being understood. Their role often is not viewed as a source of violence, but instead a catalyst for survival of the fittest at work. The focus is on survival and overcoming rather than intervention, accountability, and eradicating violence. Films often portray the workplace as stressful or demanding and bullying as a sort of distraction or comical remedy. Targets are dehumanized, and subsequently, conformity to abuse almost inevitable. Films creates a fantasy that allows what we experience or imagine to gain a life of its own. How much we take along and apply to our interactions at work, remains a persistent question. What we know is; it has meaning.

Workplace bullying in this research predominately looked like Caucasian men over the age of 45 bullying Caucasian men under the age of 45. The bullies were most often top-down bosses, gatekeepers that primarily used intimidation and belittling to harm others. Pynnonen & Takala (2013), report that abuse persists when transferred like a “domino effect” (p. 4). In essence, workplace bullying behaviors get passed down; often through position, bullies have power, misusing and abusing their power through acts of “humiliation, intimidation, or punishing” (p. 5). Power has a sort of charm or wonderment that causes it to perpetuate or widen (Folger et al., 2009, p. 145). Workplace bullying is toxic and embedded in the scenes studied in this research; often depicted as
humorous; the funniness is sprinkled with obscenities, so film ratings are predominantly PG-13 or R. Workplace bullying scenes take place in a wide range of industries, confirming that while no workplace is immune; overwhelmingly workplace bullying was portrayed as taking place in corporate settings. Bullies are prevalent, abusing their authority, threatening, intimidating, belittling, minimizing and rationalizing. Bullies are oppressive, sexist, and harassing; incite competition through fear, and are dismissive through at random targeting and firings. Targets are often traumatized, rationalizing, or just plain silent; with an occasional glimmer of hope or declaration through speaking up and quitting. Bystanders are ever present, however, more over nearly invisible or silent, with occasional intervening through speaking up.

Comedy is pervasive, either standing alone, completely diminishing the violent and traumatic impacts of bullying, or intermingling as a sort of sedative to more dramatic and harmful story-lines. Bullying less often viewed as dramatic, painful, or tragic. In many cases, a touch of romance is interfused to ensure there is a nonsensical Hollywood happy ending to what otherwise is often abusive and devastating. Nearly one-hundred years ago, in 1923, a New York Times reporter described movies not as entertainment, but as a source of instruction and reflection influencing societal change in the United States (Ross, 2014, p. 1). Referring to the happy endings of many films as translating into confidence from viewers in societal and political issues (p. 51). The findings of this study are frighteningly consistent with what was reported so long ago; films prove to be a powerful source in disseminating ideas to the masses, and many questions continue today (p.2). It should then be of no surprise that legislators are still falling short in addressing
the horrors of workplace bullying, as films continue to do their job of making it seem entertaining. Namie (2008) findings show while 97% of co-workers were aware of mistreatment, and 95% attest to seeing it as well, yet less than 1% did anything to respond (Namie, 2008, pp. 2-3). Yet, in this study, the research shows that we are essentially sitting and laughing about it. Workplace bullying is not funny business and should not be ignored. Workplace bullying is destabilizing and violent (Namie, 2011, p. 6). The findings in this study are significant in rattling the cage; in providing impetus for shaking up not only the legislators, but the researchers, the directors, the producers, the players, and the audience, presently all a party to facilitating bullying at work.

The recent campaign season and presidential election overshadows this research. Images of the current President were often compared to images of bullies in movies; more specifically to the character of Biff in *Back to The Future* (1985) and again in *Back to the Future 2* (1989). The blending of fictional bullies in films to the direct association of a real-life candidate for the highest political office in the United States, on one hand supports the importance of this research and the impetus for further research; while also creating a sort of dense fog of despair and hopelessness to any gains in eradicating this pervasive phenomenon of workplace bullying. Despite evidence of the harm and devastation caused by workplace bullying, this study finds that making light or fun of workplace bullying in film is not only prevalent, but growing.

Overall, this research reveals a paradoxical relationship between humor and tragedy in depicting the violent and traumatic phenomenon, workplace bullying. While workplace bullying is depicted in many different types of films employing thriller and
dramatic approaches, and others seeking justice for clear and specific wrongful actions of
a corporation, overwhelmingly, the portrayal is interwoven with comedy. The results of
this study support the relevance of humor and the depictions of workplace bullying in
film, and extend that humor may dangerously influence the audience’s beliefs and
practices as it relates to the lived experience of workplace bullying. Luis Bunuel, a
humorist and film scholar describes comedy in film as an “assault on the eyes”, it
challenges “the viewers’ social values and perceptions of reality” (Prince, 2004, p. 343).
Comedy films known most for being lively and entertaining also have an “ability to
destroy and manipulate time and space for its own purposes” (Horton, 1991, p. 19).
While humor is considered universal, it is also painstakingly unusual (Morreall, 2009, p.
2). Plato, one of the most influential Greek philosophers, criticized laughter; he “saw it
as an emotion that overrides rational self-control” (Morreall, 2009, p.4). Morreall (1987)
posits that “laughter results from a feeling of pleasure at seeing others suffer the
misfortune of being deluded about their own wisdom” (Bardon, 2005, p. 2). Even the
Bible warns about the antagonism of laughter, Proverbs 26: 18-19 warns that, "a man
who deceives another and then says, it was only a joke, is like a madman shooting at
random his deadly darts and arrows" (Morreall, 2009, p. 4). The dialectical relationship
between comedy and pain reaches back to ancient Greece and even biblical times and is
seemingly alive and well in the findings of this study. This pain is evident in the web
wherein bullies, targets, and bystander are captured; emitting an overarching tension from
one scene to the next of groveling between ambivalence and resilience.
The findings in this study reflect a common workplace operating philosophy about bullying – comedy often seeming to serve as a balm for the harsher realities of work. Socrates, Plato’s teacher considered comedy as something derived from one finding “pleasure at another’s misfortune”, or what he calls “pain of the soul” (Bardon, 2005, p. 1). This is evident throughout the findings in this study. While on one hand, this is reason for concern, on a positive note, comedy might show promise as a facilitative agent to begin a different kind of conversation about workplace bullying. The use of Hollywood films and perhaps those engrained with comedy can provide an interesting intercessor for facilitating new approaches for education and policies toward eradicating workplace bullying. This study’s findings could help to begin a conversation in the workplace about workplace bullying as seen through the lens of these comical scenes. The persistent and pervasive scenes of workplace bullying varied greatly from one scene to the next; from long and detailed, to fleeting and brief; some were only at the beginning of a film, while others were scattered throughout or even span the entire film. The depictions are sometimes complex, muddy, and distorted. There are many scenarios when words are not enough or even relevant as compared to the visual and physical cues or inter-mingling actions that facilitate the bullying – construct the story. No industry is free from the reach of workplace bullying: The findings providing applicable data from which workplace settings can begin self-reflection and analysis. Exploring what norms exist, determining how, if any of them are influenced by the images portrayed in film, and making decisions for positive change, become the most hopeful outcomes from this study.
Theory

This research began with an exploration of the depictions of workplace bullying in Hollywood films, and what it found is so much more, it is beyond bullying. The findings in this study show workplace bullying portrayed predominantly as humor and often with a tension between tragedy and comedy. Furthermore, they provide no clear indication of intention or value in educating about the harm it inflicts. According to *The Script Lab* (thescriptlab.com):

“a comedy is a genre of film that uses humor as a driving force. The aim of a comedy film is to elicit laughter from the audience through entertaining stories and characters. Although the comedy film may take on some serious material, most have a happy ending (thescriptlab.com).”

Cultural theorist Stuart Hall purports that we are vulnerable to the messages derived from watching films; they become rooted in not only our beliefs, but more importantly, also in our practice (Hammer & Kellner, 2009, p. 51). John Paul Lederach, a noted conflict scholar asks an essential question in his book *The Moral Imagination: The Art and Soul of Building Peace* (2005): “How do we transcend the cycles of violence that bewitch our human community while still living in them?” (p.5). Workplace bullying is one form of cyclical violence, a global phenomenon of epidemic proportion. Work is where many spend most of their adult lives, and includes much of their interactions with others; as such, it is our modern-day village. All this makes the consideration of the question at hand even more pressing: how do we transcend the status of workplace bullying? Going to the movies is one facet of our personal lives meant to
be a reprieve, an escape, a form of positive social interaction and activity. Consistent with the lived-experience of workplace bullying, this study found that films do reflect a common workplace operating philosophy about bullying – it is approached primarily with humor and the research shows that it is on the rise. Unfortunately, workplace bullying is not funny; the findings of this research and its depictions in film, reflects the trauma and damage it perpetrates in lived-experiences as well.

**The Paradoxical Web of Workplace Bullying.**

Paradoxical curiosity defined by Lederach (2005) is a suspension of judgment, it goes beyond what is visible (p. 36). The paradox is that something so devastating and destructive is also a source of entertainment, and further may be influencing what occurs in the lived experiences of this phenomenon. Curiosity took this researcher deeper, reaching beyond the surface and discovered the lapse in research of workplace bullying depictions in film. It found consistent lack of regard for the seriousness of violence experienced daily in the workplace; therein lies the paradox, the want for belonging interwoven with destruction. The lens of film in this study sheds light on this paradox through its vivid images of doing harm, sadly too often shrouded in humor. The paradox has become what seems an almost impenetrable web in the culture of the workplace and more specifically, in workplace bullying. Rayner et al. (2002) likens corporate culture to a spider web; the web being strong, each strand supported by the other; the whole of it keeping even its prey captive (p. 97). This research extends that imagery of a web and posits that it is only through a collective effort that the culture of bullying at work be better understood or changed. Emerging from this research is a theoretical frame named
The Paradoxical Web of Workplace Bullying depicted in Figure 17. Tightly woven together within a paradox of comedy and tragedy, by a sampling of more than 30 capricious but persistent exploits, perpetrated or endured relentlessly by bullies, targets, and bystanders. This web represents the findings and impact of this research; an imagery of the depictions of workplace bullying in Hollywood films for more than two decades.

Figure 17. The paradoxical web of workplace bullying.
The paradoxical web of workplace bully has interlocking strands with the capacity to protect or capture; the gears providing opportunity for reconciliation or destruction, determined by the direction it moves. The depictions of workplace bullying in this study highlight the paradox of tragedy and humor. This web reflects the manifestations of workplace bullying as depicted in Hollywood films and the delicate balance and intermingling of variables.

**Ambivalence Resilience Theory (ART)**

Story after story, scene after scene there is a persistent and underlying tension between these variables, ambivalence and resilience. This tension between ambivalence and resilience emerges in this study and gives way to a new theory. By way of the grounded method of data collection and analysis utilized in this research of depictions of workplace bullying in Hollywood films, this new theory provides an important tool for exploring workplace bullying within its depiction in films and more importantly beyond in the lived experiences. This theoretical concept evolved from the themes that arose in this study; it reflects features of the inherent social agency of workplace bullying; a saturation of persistent and complex interactions of human needs and fears. The influences of ambivalence and resilience outlined in Figure 18, are embedded in four basic components as part of the depictions of workplace bullying: Triumph, tragedy, comedy, and power. Ambivalence Resilience Theory (ART), purports that the depictions of workplace bullying in Hollywood films reflects an incessant tension within the workplace: Ambivalence refers to a constant strain impacting decision-making, choice, action or reaction; resilience an energy on a continuum impacted by fear and connection,
inclusion, or belonging. Ambivalence and resilience are interwoven in the depictions of workplace bullying. Resilience can sustain, fluctuate, or eliminate ambivalence; ambivalence can in turn reduce, increase, or disengage resilience.

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<td><strong>High</strong></td>
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### Figure 18. Ambivalence Resilience Theory

Where there is high ambivalence and high resilience, there is comedy as a means for navigating workplace bullying, the most prevalent depiction in this study. Even with humor, there is always a sense of confusion and nervousness emanating. Making light of vulnerable violent situations seems to provide relief. At the other extreme where there is low ambivalence and low resilience, this typically reflects tragic circumstances; forced resignations, firings, trauma, and even murder or suicide. The abuse is clear, the
acquiescence apparent. It typically leaves targets feeling blind-sighted, depleted, even destroyed. Where there is high ambivalence and low resilience it reflects situations wherein employees submit to the power or control; give in or are compliant to the abuses. Often, in these scenes, they are either witnesses or bystanders, though at times targets too. The ambivalence creates stressful situations, there is a yearning to act, but resilience is low. Low resilience comes from the persistence, and wears down the defenses. On the other end of the spectrum, from tragedy there is sometimes triumph. Low ambivalence and high resilience reflects action on the part of the employee. There is conviction or clarity; abuses are reported and if problems are not addressed they resign or quit.

Ambivalence and resilience are unmistakable in this study, no matter the gender, age, ethnicity, industry, genre or typology. The portrayals are impactful, not just as entertainment, but also as a looking glass of many examples of the lived-experiences of workplace bullying. Ambivalence Resilience Theory, emerged as it pertained to the findings of this study, but also provides a more focused means for continued exploration and studying of depictions of workplace bullying in film, as well as, the lived-experiences. This research contributes to the literature of conflict studies and more specifically the scholarly research and professional practice dedicated toward greater understanding and eradication of this horrific phenomenon, workplace bullying. Despite more than 20 years of research, workplace bullying continues and is increasing. This conceptual approach and theoretical frame places focus on a critical underlying source of the dynamics and impacts of workplace bullying. Ambivalence Resilience Theory (ART)
introduces a new paradigm and schematic to more deeply understand the phenomenon of workplace bullying beyond the movie screen.

**Limitations**

One limitation to this study is the possibility that there are other films with valuable data that were missed or excluded. The purposive sampling for this study derives from an extensive search for films released in the past two decades that include scenes depicting workplace bullying. In some cases, this process has been simplified, because the title or description of a film provides clues to the presence of workplace themes and even more specifically, with references to abusive work scenarios. However, in many cases this search has been challenging, with scenes of workplace bullying often embedded in a film, not directly connected to the plot, nor having any indication or rationale for its existence. So, despite extensive online searching of pop culture newspapers, magazine articles, social media, blogs, etc. on the topics of Hollywood films combined with “bullying” and “bullying in the workplace,” and exhaustive pre-screenings, it is possible that some films with useful data have been missed and not included in this study.

Another limitation is that this study has just one researcher responsible for collecting, coding, and interpreting the data. Another limitation is that the text has no one meaning; it is socially constructed and now informs others (Krippendorff, 2004, p. 21); or as E.L. Doctorow, famous author writes, “There is no longer any such things as fiction or nonfiction, there is only narrative” (Denzin, 1997, p. 30).
Future Research

The findings of this study provide some new and interesting directions for further research. First and foremost, this study is just the beginning, it contributes to the literature by unearthing a breadth of portrayals of workplace bullying and providing stimulus for continued study of this phenomenon in popular films. While making this significant contribution to the literature, this study opens a multitude of pathways for further research. Workplace bullying continues to be recognized as a severe detriment to both organizations and individuals (Van Heugten, Kelly, & Stanley, 2013, p. 3); therefore, continued research is essential. Despite the exhaustive findings of persistent and intentional depictions and representations of workplace bullying in Hollywood films, in all genre, in the more than two decades studied in this research; there remains a dearth of research exploring film and the depictions of workplace bullying. Further research utilizing film is recommended, to continue providing greater understanding of workplace bullying.

Within the 100 films studied, embedded are hundreds of potential case studies; each of these tells its own unique story. Each of these stories of bullying at work, in turn has diverse and rich characters and relationships, stories of suffering and in some cases also joy or triumph. Case study allows a researcher to study a complex phenomenon like workplace bullying with focused context and in-depth exploration (Baxter & Jack, 2008, p. 544). This study reveals the power of films’ portrayal of the devastating phenomenon of workplace bullying and invites continued analysis and exploration. One potential method would be to choose individual films from this study and conduct case studies;
another could focus on a new sampling - G-rated or children’s films to explore more closely the depictions of bullying at school. The phenomenon is intertwined, films like *Big Bully, Hope Floats, Tommy Boy,* and *Anger Management* are just a few that make connections to bullying during childhood with the phenomenon continuing into adulthood.

Depictions from the selected scenes in this study are consistent with the research of lived experiences of the phenomenon of workplace bullying. Stress, frustration, and burn-out, as well as reduced productivity and satisfaction with life and work, are just some of the reported outcomes of the lived experiences of workplace bullying (Tye-Williams & Krone, 2014, p. 2). Namie & Namie (2009) report even more serious health disorders include, but are not limited to “anxiety, depression, post-traumatic stress disorder, heart disease, and stroke” (Tye-Williams & Krone, 2014, p. 2). In Lutgen-Sandvik’s (2003) research regarding emotional abuses in the workplace, she found that when organizations ignore, dismiss, or disregard bullying, violence escalates (Yamada, 2004, p. 482). Film can be an excellent catalyst for sharing stories to inform about the phenomenon; select scenes can easily be introduced into professional development and support curriculum and trainings. Further research connecting the lived experiences of targets with the depiction in films is recommended. Film scenes can be a non-threatening way to help targets discuss more openly and objectively relatable experiences of bullying in the workplace. It is also useful to explore how this sad phenomenon can be more specifically treated in counseling and trauma interventions with targeted victims.
Davey in *Big Bully* (1996) raised a new question regarding the phenomenon of bystanders in workplace bullying. Where is the support of bystanders in the workplace, as adults, that Davy refers to? Namie (2008) findings show while 97% of co-workers were aware of mistreatment, and 95% attest to seeing it as well, less than 1% did anything to respond. The bystanders own personal fears are most often the explanation for their action or inaction; resulting most often in nothing more than moral support or advice (Namie, 2008, pp. 3-4). The risks to a bystander are often like those of a target; active bystanders often are left with the alternatives to quit or be fired; therefore, many remain quiet and become complicit by default. What if films more often depicted bystanders banding to defend or protect a target? Or depicted positive outcomes from whistle blowing? Could this help change the role of active bystanders to gain positive and powerful impact? Further study is recommended related to this theme of bystanders as well as a cross-relationship with other research of lived-experiences. Another area for research can place focus on “do you see what I see”, utilizing scenes from films to raise awareness and develop strategies for change.

Historically, leaders are looked up to for guidance and support. An organization’s success often relies on a leader’s effectiveness, and more specifically their emotional intelligence (Goleman et al., 2013, p. 6). A toxic leader creates an environment that breeds norms that are damaging (p. 194). This is consistent with the findings in this research, films can aid in raising awareness and facilitating change. The gatekeeper can be an essential part of propagating a culture of workplace bullying. Escalation of bullying in the workplace can lead to devastating outcomes. Further study of these
depictions in film and bridging together with research on lived experiences can be a tremendous contribution to de-escalation. Tracey et al. (2006) emphasizes the importance of recognizing the phenomenon of workplace bullying by listening to the target and exploring cause and effect (p. 150). The workplace too often is dismissive of or unresponsive to targets. Scene after scene in this study show depictions of supervisors not only dismissive, but often the offender. Despite efforts from targets to seek help or support; they often are faced with disinterest or disbelief (Tracey et al., 2006, p. 149). Ignored bullying behaviors are “linked to escalated aggression”; furthermore, “hostility, and toxic effects increase when bullying is left unchecked” (p. 151-152). Top-down leadership has an integral part in workplace bullying as depicted in films. The depictions in the findings of this study are consistent with these lived-experiences; and underscores need for further study.

The findings in this study show that humor is the vehicle most often delivering workplace bullying. At first look the extensive use of comedy is disheartening, seeming to diminish the horrors of the lived experiences of this phenomenon. On the other hand, this finding may instead prove to be the best inroad for further research and toward positive change. Humor has the power to anesthetize pain, form common ground, and create a haven for more complex conversations. The findings of this study reveal a new and exciting direction for studying workplace bullying, studying the close and intimate relationship; the paradox of pain and joy, comedy and tragedy. In both film and lived-experiences of workplace bullying, the concept of “I was just joking,” is pervasive and deserves further study. Further research studying more closely the depictions of
workplace bullying in comedy films, as well as placing broader emphasis on the impact or influence these films may wield on the lived experiences in workplace bullying is encouraged.

Another significant finding in this study across multiple themes, are repeated portrayals of co-workers pitted against one another in pursuit of advancement or promotion. Work is intertwined so much in our identity and sense of belonging; it is often where we spend most of our time, becoming a source for affirmation, relationship, and connection. In this study, the impetus of competition depicts unraveling of selves, interloped with others; becoming a source of despair and destruction rather than success and community. Competition in the workplace is depicted as harmful and dangerous. Intermingled with competition are the perpetuating of stigmatized gender roles. The films in this study reveal gross generalizations of men attempting to prove their manhood; and women trying to prove their worth in the world of work. Further research can delve more deeply into the impact of promotion and competition as well as the pervasiveness of “doing gender” and its integral relationship with workplace bullying.

Depictions from the selected scenes in this study are consistent with research of lived experiences of the phenomenon of workplace bullying. Further research into the portrayal of competition in the workplace in film, and its relationship to the lived experience, is essential. Whether exploring the possibility of positive outcomes or extending more awareness to the potential harm; a study of either or both would seem to have considerable potential value.
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Significant in the findings of this research, and more poignantly from this researcher is the emergence of film as a third voice. This research models on a large scale the unique role film can play as a sort of independent or "third-party" tool for difficult conversations related to workplace bullying: More research on this can be an integral resource for employee and management trainings; as well as focus groups for policy making and legislative action. Further research is recommended to explore how film can be an excellent catalyst for sharing stories to inform about the phenomenon; how select scenes might be introduced into professional development and support curriculum and trainings. Film scenes can be a non-threatening way to help targets discuss more openly and objectively relatable experiences of workplace bullying in the workplace. Another area of research is to explore the usefulness of film depictions of workplace bullying in counseling and trauma interventions with targeted victims. Further research on the lived-experiences of workplace bullying utilizing Ambivalent Resilient Theory is recommended; it may be the tool to excavating what lies beneath the phenomenon, gaining greater understanding and identifying interventions and methods for eradicating workplace bullying, and instead, building peaceful places at work.
Contributions

This research contributes to the literature of conflict and communication studies, and more specifically the scholarly research and professional practice dedicated toward greater understanding and eradication of this horrific phenomenon, workplace bullying. Despite more than 20 years of research, workplace bullying continues and is increasing. Even with many studies and research projects examining and verifying the influence of film on our social world; Hollywood influence on workplace bullying had been previously overlooked. This current research took a new and innovative, even daring step to look more closely at this question, through the lens of what is otherwise considered entertainment. This study boldly explored the depictions of workplace bullying in Hollywood films spanning more than two decades, its findings contribute significantly:

1. Identified pervasive depictions of workplace bullying in films across workplace industries, genre, and ratings.

2. Recognition of a theoretical frame, the paradoxical web of workplace bullying.
   The paradox between comedy and tragedy in the portrayal of workplace bullying is prevalent in its depictions in film; the enveloping nature of interlocking variables impacting bullies, targets, and bystanders in a constant and tenuous way.

3. Emergence of Ambivalence Resilience Theory: Ascertaining an assiduous tension between ambivalence and resilience in the portrayals of workplace bullying. This conceptual approach and theoretical frame places focus on a critical underlying source of the dynamics and impacts of workplace bullying.
Ambivalence Resilience Theory (ART) introduces a new paradigm and schematic to more deeply understand the phenomenon of workplace bullying beyond the movie screen. *Ambivalent Resilient Theory* may be the tool to excavating what lies beneath the phenomenon, gaining greater understanding and identifying interventions and methods for eradicating workplace bullying, and instead, building peaceful places at work.

4. Introduces a possible new medium to facilitate educating for the furthering of legislation providing protections from workplace bullying.

5. Revealing many new paths for further research and potential sources of influence, toward alleviating the widespread harm of workplace bullying.

The findings in this study help to begin a conversation about workplace bullying through the lens of Hollywood films. The significance and broader implications of this study are far reaching; opening a *Pandora’s Box* to one extremely instrumental source of influence to such a devastating phenomenon, workplace bullying. Of primary consequence, this study provides the impetus for use of film for further study, as well as the teaching and training for transcending workplace bullying. This study’s findings also provide a catalyst for further discussion of the influence of film; providing impetus for shifting the depiction or portrayal of workplace bullying toward the more realistic lived experiences of trauma and devastation. Increased awareness can lead to more advocacy and positivity.

Lederach (2005) challenges conflict scholars and practitioners to be more strategic in the pursuit of constructive change (p. 22). Folger et al. (2009) reminds us that
studying conflict cannot be left alone to interpersonal relationships, but rather must be considered through inter-group beliefs and ideologies (pp. 96-97). Social identity and belonging are basic human needs and fundamental to uses of power, conflict emergence, and the undergirding’s of bullying in the workplace (p. 92). There is collective agreement amongst scholars of conflict that imbalance of power leads to conflict escalation, destruction and violence (p. 158). This lead the researcher in this current study to curiosity about the phenomenon of workplace bullying. This current research contributes to this collective effort by introducing a new, deeper, more enriching, and interactive means of studying the complex phenomenon of workplace bullying. Films project context and imagery in their strong and persistent depictions of workplace bullying; this research contributes to the field of conflict studies by opening the discussion for further exploration through its powerful lens.

Studying the depictions of workplace bullying in Hollywood films is just what the literature was missing; it provides safe passage to exploring a violent phenomenon in new ways. Films allow us to get close to things that scare us. They provide a unique opportunity to explore without blatant risk and allow us to be vulnerable without harm. Films tell stories and those stories can help us facilitate reflection and dialog about workplace bullying. Bullying is not child’s play, but it is having a lot of fun in the movies. The relatability of Hollywood films, and within the context of humor, provides a non-threatening, facilitative tool for focus groups, presentations, lobbying, training, and change. Workplace conflict and bullying are severely undermining the quality of "doing business." These two intertwined topics are difficult to discuss, and often avoided or
underplayed. This research shows representations of this in film: Not only does conflict escalate, but unaddressed it also at times became traumatic and violent. Films provide a unique lens through which to explore difficult issues at work and finding possible solutions. The expression "a case of the Mondays" is one example, considered infamous in the considered cult workplace film, *Office Space* (1997). “A case of the Mondays” refers to a sort of shared dread amongst workers returning to another week at work. Dread is not the desired goal, and good leaders aim to create safe, productive, and thriving workplaces. Building true teams is not easy, it requires persistence and creativity. Making connections between the Hollywood portrayals of the workplace with ones’ own lived experiences provides a safe platform for exploring the contentious realities of bullying. Films stimulate greater awareness of the dynamics of conflict and bullying in the workplace, and set some groundwork for beginning to craft a plan for leadership and organizational growth. This research reveals how depictions of workplace bullying in film can help to facilitate the arduous but essential conversations addressing the complexities related to conflict and workplace bullying.

**Closing Thoughts**

In closing, as researcher and sole spectator in this study, I am keenly aware that the depiction of workplace bullying in film is very close to the edge of reality; to some degree, I remain feeling as if it has left invisible scars. As the rhetorical bystander in this study, I am compelled to ask what next? If film is, as D.W. Griffith wrote in 1921, "the agent of democracy" (Ross, 2014, p. 4); can it be instrumental in intervening in this devastating phenomenon of workplace bullying? Bordwell (1989) discusses the concept
of making meaning from and with film. He alludes to the spectator as having many options from which to construct meaning. One of those options is to reconcile what is perceived with what is intended, or perhaps even what is possible (Bordwell, 1989).

This study’s findings help to begin a conversation in the workplace about workplace bullying as seen through the lens of Hollywood films and more specifically the paradox of comedy and tragedy; as well as the constant tension between ambivalence and resilience. No industry is free from the reach of workplace bullying. The findings provide applicable data from which workplace settings can begin a process of self-reflection and analysis. Exploring what norms exist, determining how, if any of them are influenced by the images portrayed in film, and making decisions for positive change, become the most hopeful outcomes from this study. I would like to see Hollywood films shift their focus and instead depict the complexities of workplace bullying, the truisms related to the trauma and despair many suffer daily. Hollywood films have the capacity to provide examples of effective models of organizational effectiveness and individual accountability that result in justice and peace at work, films that depict the shared responsibility of individuals, teams, and systems in providing safe and constructive workplaces. This study, other academic literature, and pop culture sources have determined workplace bullying to be a phenomenon of global proportion. Gaining understanding of this phenomenon remains both crucial and evident.
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Thescriptlab.com


4.


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Appendix A: Realistic Reading Source List of Films (alphabetical)

   - PG-13
   - Drama
   - The families of children who died sue two companies for dumping toxic waste: a tort so expensive to prove, the case could bankrupt their lawyer.
   - http://www.imdb.com/title/tt0120633/
   - R
   - Comedy, Drama
   - A lovelorn screenwriter becomes desperate as he tries and fails to adapt 'The Orchid Thief' by Susan Orlean for the screen.
   - http://www.imdb.com/title/tt0268126/?ref_=nv_sr_1
3. Admission (2013)
   - PG-13
   - Comedy, Drama, Romance
   - A Princeton admissions officer who is up for a major promotion takes a professional risk after she meets a college-bound alternative school kid who just might be the son she gave up years ago, in a secret adoption.
   - http://www.imdb.com/title/tt1814621/?ref_=nv_sr_1
4. After The Ball (2015)
   - PG-13
   - Comedy
   - After a young fashion designer runs afoul of her corrupt stepmother and stepsisters, she dons a disguise to help save the family business for her father.
   - http://www.imdb.com/title/tt3717016/?ref_=nv_sr_1
5. Anchorman 2: The Legend Continues (2013)
   - PG-13
   - Comedy
   - This is a continuation of the original film in 2004 Anchorman: The Legend of Ron Burgundy; San Diego's top rated newsman in the male-dominated broadcasting of the '70s. With the 70s behind him, San Diego's top rated newsman, Ron Burgundy, returns to take New York's first 24-hour news channel by storm.
   - http://www.imdb.com/title/tt1229340/?ref_=nv_sr_1
   - PG-13
• Comedy
• Dave Buznik is a businessman who is wrongly sentenced to an anger-management program, where he meets an aggressive instructor.
• http://www.imdb.com/title/tt0305224/?ref_=nv_sr_2
• PG
• Animation, Adventure, Comedy
• A rather neurotic ant tries to break from his totalitarian society while trying to win the affection of the princess he loves.
• http://www.imdb.com/title/tt0120587/?ref_=nv_sr_1
8. Beach Pillows (2014)
• Unrated
• Drama
• Once-promising writer Morgan Midwood works at his father's furniture store to save up enough money to buy an engagement ring for his high school sweetheart and presumed saving grace. However, when he discovers she's been making a cuckold of him, he enters a tailspin-getting arrested, evicted, and fired in short order-and seems content to move home with his parents and embrace a life of anonymity and failed promise.
• http://www.imdb.com/title/tt2298304/?ref_=nv_sr_1
• PG
• Animation, Adventure, Comedy
• Barry B. Benson, a bee just graduated from college, is disillusioned at his lone career choice: making honey. On a special trip outside the hive, Barry's life is saved by Vanessa, a florist in New York City. As their relationship blossoms, he discovers humans actually eat honey, and subsequently decides to sue them.
• http://www.imdb.com/title/tt0389790/?ref_=nv_sr_3
• R
• Drama, Music
• A chance encounter between a disgraced music-business executive and a young singer-songwriter new to Manhattan turns into a promising collaboration between the two talents.
• http://www.imdb.com/title/tt1980929/?ref_=nv_sr_1
• PG
Comedy, Thriller
A writer returns to his hometown where he faces the childhood nemesis whose life he ultimately ruined, only the bully wants to relive their painful past by torturing him once again. Stars: Rick Moranis, Tom Arnold
http://www.imdb.com/title(tt0115676/)

PG-13
Comedy
In order to inherit his fed-up father's hotel empire, an immature and lazy man must repeat grades 1-12 all over again. Stars: Adam Sandler, Darren McGavin, Bridgette Wilson-Sampras
http://www.imdb.com/title(tt0112508/?ref_=nv_sr_1

R
Drama, Thriller
A committed dancer wins the lead role in a production of Tchaikovsky's "Swan Lake" only to find herself struggling to maintain her sanity.
http://www.imdb.com/title(tt0947798/

R
Crime, Drama, Thriller
A college dropout gets a job as a broker for a suburban investment firm, which puts him on the fast track to success, but the job might not be as legitimate as it sounds.
http://www.imdb.com/title(tt0181984/?ref_=nv_sr_1

15. Camp X-Ray (2014)
R
Drama
A soldier assigned to Guantanamo Bay befriends a man who has been imprisoned there.
http://www.imdb.com/title(tt2994190/?ref_=nv_sr_1

R
Drama, Action
A chef who loses his restaurant job starts up a food truck in an effort to reclaim his creative promise, while piecing back together his estranged family.
http://www.imdb.com/title(tt2883512/?ref_=fn_al_tt_2

17. Chlorine (2013)
• Unrated
• Comedy, Drama, Family
• Revolves around a family struggling to maintain their well-to-do lifestyle in their overly materialistic New England community. Sedgwick plays the matriarch, who is more interested in appearances than for caring or showing affection toward her husband and pushes him into a bad real estate deal.
• http://www.imdb.com/title/tt1590764/?ref_=nv_sr_1
18. Contact (1997)
• PG
• Drama, Mystery
• Dr. Ellie Arroway, after years of searching, finds conclusive radio proof of intelligent aliens, who send plans for a mysterious machine.
• http://www.imdb.com/title/tt0118884/?ref_=nv_sr_1
• PG
• Comedy, Family
• Two men get laid off and have to become stay-at-home dads when they can’t find jobs. This inspires them to open their own day-care center.
• http://www.imdb.com/title/tt0317303/?ref_=nv_sr_1
• R
• Comedy
• What goes around comes around for a pair of prank-playing tire salesmen who find themselves placed in secretarial jobs by their put-upon boss.
• http://www.imdb.com/title/tt1221207/?ref_=fn_al_tt_1
• PG-13
• Comedy
• When he finds out that his work superiors host a dinner celebrating the idiocy of their guests, a rising executive questions it when he’s invited, just as he befriends a man who would be the perfect guest.
• http://www.imdb.com/title/tt0427152/?ref_=nv_sr_1
• PG-13
• Comedy
• A loser finds success in the revenge-for-hire business.
• http://www.imdb.com/title/tt0120654/?ref_=nv_sr_1
   - R
   - Drama, Thriller
   - A computer specialist is sued for sexual harassment by a former lover turned boss who initiated the act forcefully, which threatens both his career and his personal life.
   - http://www.imdb.com/title/tt0109635/?ref_=nv_sr_1

   - PG-13
   - Drama, Mystery
   - A Catholic school principal questions a priest's ambiguous relationship with a troubled young student.
   - http://www.imdb.com/title/tt0918927/?ref_=nv_sr_2

   - PG-13
   - Comedy, Drama, Romance
   - During a hometown memorial for his Kentucky-born father, a young man begins an unexpected romance with a too-good-to-be-true stewardess.
   - http://www.imdb.com/title/tt0368709/?ref_=nv_sr_1

   - PG-13
   - Comedy, Romance
   - A slacker competes with a repeat winner for the "Employee of the Month" title at work, in order to gain the affections of a new female employee.
   - http://www.imdb.com/title/tt0424993/?ref_=nv_sr_1

   - R
   - Drama, Biography
   - An unemployed single mother becomes a legal assistant and almost single-handedly brings down a California power company accused of polluting a city's water supply.
   - http://www.imdb.com/title/tt0195685/?ref_=nv_sr_2

   - R
   - Comedy, Crime, Romance
   - Joel, the owner of an extract plant, tries to contend with myriad personal and professional problems, such as his potentially unfaithful wife and employees who want to take advantage of him.
   - http://www.imdb.com/title/tt1225822/?ref_=fn_al_tt_1
29. Fierce Creatures (1997)
   - PG-13
   - Comedy
   - Zookeepers struggle to deal with the policies of changing directors.
   - http://www.imdb.com/title/tt0119115/?ref_=nv_sr_2
30. Filth (2013)
   - R
   - Comedy, Crime, Drama
   - A corrupt, junkie cop with Borderline Personality Disorder attempts to manipulate his way through a promotion in order to win back his wife and daughter while also fighting his own borderline-fueled inner demons.
   - http://www.imdb.com/title/tt1450321/?ref_=nv_sr_1
31. First Kid (1996)
   - PG
   - Comedy, Family
   - Luke Davenport is the thirteen-year-old son of Paul Davenport, the President of the United States, and first lady Linda Davenport. Ill-tempered Agent Woods is the secret service agent in charge of Luke.
   - http://www.imdb.com/title/tt0116311/?ref_=nv_sr_1
32. Freedom Writers (2007)
   - PG-13
   - Biography, Crime, Drama
   - A young teacher inspires her class of at-risk students to learn tolerance, apply themselves, and pursue education beyond high school.
   - http://www.imdb.com/title/tt0463998/?ref_=nv_sr_1
33. Fun with Dick and Jane (2005)
   - PG-13
   - Comedy, Crime
   - When an affluent couple lose all their money following a series of blunders, they turn to a life of crime to make ends meet.
   - http://www.imdb.com/title/tt0369441/?ref_=nv_sr_1
34. Gambit (2012)
   - PG-13
   - Comedy, Crime
   - An art curator decides to seek revenge on his abusive boss by conning him into buying a fake Monet, but his plan requires the help of an eccentric and unpredictable Texas rodeo queen.
35. Hello, My Name is Doris (2016)
   - R
   - Comedy, Drama, Romance
   - A self-help seminar inspires a sixty-something woman to romantically pursue her younger co-worker.

36. Hidden Figures (2016)
   - PG
   - Biography, Drama, History
   - The story of a team of African-American women mathematicians who served a vital role in NASA during the early years of the US space program.

37. Hope Floats (1998)
   - PG-13
   - Drama, Romance
   - Birdee Calvert must choose between her morals and her heart after her husband divorces her and a charming young man, who her daughter disapproves of, comes back into her life.

38. Horrible Bosses (2011)
   - R
   - Comedy, Crime
   - Three friends conspire to murder their awful bosses when they realize they are standing in the way of their happiness.

   - PG-13
   - Action, Comedy, Crime
   - An uptight and by-the-book cop tries to protect the outgoing widow of a drug boss as they race through Texas pursued by crooked cops and murderous gunmen.

   - PG-13
   - Comedy, Romance
   - Benjamin Barry is an advertising executive and ladies' man who, to win a big campaign, bets that he can make a woman fall in love with him in 10 days. Andie
Anderson covers the "How To" beat for "Composure" magazine and is assigned to write an article on "How to Lose a Guy in 10 days." They meet in a bar shortly after the bet is made.

- http://www.imdb.com/title/tt0251127/?ref_=nv_sr_1

41. I Don't Know How She Does It (2011)
- PG-13
- Comedy
- A comedy centered on the life of Kate Reddy, a finance executive who is the breadwinner for her husband and two kids.
- http://www.imdb.com/title/tt1742650/?ref_=nv_sr_1

42. In Good Company (2004)
- PG-13
- Comedy, Drama, Romance
- A middle-aged ad exec is faced with a new boss who's nearly half his age... and who also happens to be sleeping with his daughter.
- http://www.imdb.com/title/tt0385267/?ref_=fn_al_tt_1

43. Intern (2000)
- R
- Comedy
- A young, underappreciated intern at the ultra-hip magazine Skirt must learn to deal with kissy-face phoniness, model tantrums and bulimic editors, while trying to steal the heart of a dashing British art director from the grips of a supermodel.
- http://www.imdb.com/title/tt0202989/?ref_=fn_al_tt_1

44. Jobs (2013)
- PG-13
- Biography, Drama
- The story of Steve Jobs' ascension from college dropout into one of the most revered creative entrepreneurs of the 20th century.
- http://www.imdb.com/title/tt2357129/?ref_=nv_sr_2

45. Joe Somebody (2001)
- PG
- Comedy, Drama
- When Joe is beat up by a co-worker in front of his daughter on "Bring Your Child To Work Day", he decides to fight back.
- http://www.imdb.com/title/tt0279889/?ref_=nv_sr_1

46. Kingpin (1996)
- PG-13
• Comedy, Sport
• A star bowler whose career was prematurely "cut off" hopes to ride a new prodigy to
success and riches.
• http://www.imdb.com/title/tt0116778/?ref_=nv_sr_1

47. La La Land (2016)
• PG-13
• Comedy, Drama, Musical
• A jazz pianist falls for an aspiring actress in Los Angeles.
• http://www.imdb.com/title/tt3783958/?ref_=nv_sr_1

48. Larry Crowne (2011)
• PG-13
• Comedy, Drama, Romance
• After losing his job, a middle-aged man reinvents himself by going back to college.
• http://www.imdb.com/title/tt1583420/?ref_=nv_sr_1

• PG-13
• Comedy
• Elle Woods heads to Washington D.C. to join the staff of a congresswoman in order to pass a bill to ban animal testing.
• http://www.imdb.com/title/tt0333780/?ref_=nv_sr_2

• R
• Comedy, Drama, Romance
• Follows the lives of eight very different couples in dealing with their love lives in various loosely interrelated tales all set during a frantic month before Christmas in London, England.
• http://www.imdb.com/title/tt0314331/?ref_=fn_al_tt_1

51. Mad City (1997)
• PG-13
• Crime, Drama, Thriller
• A disgruntled security guard holds a school trip group hostage, while a news reporter forms a bond with him.
• http://www.imdb.com/title/tt0119592/?ref_=fn_al_tt_1

52. Madea’s Witness Protection (2012)
• PG-13
• Comedy, Crime, Drama
- A Wall Street investment banker who has been set up as the linchpin of his company’s mob-backed Ponzi scheme is relocated with his family to Aunt Madea’s southern home.
- http://www.imdb.com/title/tt2215285/?ref_=fn_al_tt_1

53. Margin Call (2011)
- R
- Drama, Thriller
- Follows the key people at an investment bank, over a 24-hour period, during the early stages of the financial crisis.
- http://www.imdb.com/title/tt1615147/?ref_=nv_sr_1

- R
- Drama, Crime, Mystery
- A law firm brings in its "fixer" to remedy the situation after a lawyer has a breakdown while representing a chemical company that he knows is guilty in a multi-billion dollar class action suit.
- http://www.imdb.com/title/tt0465538/?ref_=fn_al_tt_1

- PG-13
- Drama
- A free-thinking art professor teaches conservative 1950s Wellesley girls to question their traditional social roles.
- http://www.imdb.com/title/tt0304415/?ref_=nv_sr_1

56. Monsters, Inc. (2001)
- G
- Animation, Adventure, Comedy
- In order to power the city, monsters have to scare children so that they scream. However, the children are toxic to the monsters, and after a child gets through, two monsters realize things may not be what they think.
- http://www.imdb.com/title/tt0198781/?ref_=nv_sr_1

57. Mr. Deeds (2002)
- PG-13
- Comedy, Romance
- A sweet-natured, small-town guy inherits a controlling stake in a media conglomerate and begins to do business his way.
- http://www.imdb.com/title/tt0280590/?ref_=fn_al_tt_1

• PG-13
• Action, Comedy, Crime
• An FBI agent must go undercover in the Miss United States beauty pageant to prevent a group from bombing the event.
  • http://www.imdb.com/title/tt0212346/
59. My Life in Ruins (2009)
• PG-13
• Comedy, Romance
• A travel guide rediscovers her romantic side on a trip around Greece.
  • http://www.imdb.com/title/tt0865559/?ref_=nv_sr_1
60. Night Owls (2015)
• R
• Comedy, Drama
• After workaholic Kevin has a drunken one night stand with the beautiful train-wreck Madeline, he's horrified to discover that she's actually his boss' jilted ex-mistress. When she takes a bottle of sleeping pills, Kevin is forced to keep her awake... and over the course of the night the two begin to fall for each other.
  • http://www.imdb.com/title/tt3591436/?ref_=nv_sr_1
• R
• Drama
• A fictionalized account of the first major successful sexual harassment case in the United States -- Jenson vs. Eveleth Mines, where a woman who endured a range of abuse while working as a miner filed and won the landmark 1984 lawsuit.
  • http://www.imdb.com/title/tt0395972/?ref_=nv_sr_1
• PG-13
• Action, Adventure, Comedy
• The Four Horsemen resurface and are forcibly recruited by a tech genius to pull off their most impossible heist yet.
  • http://www.imdb.com/title/tt3110958/?ref_=nv_sr_1
63. Office Space (2000)
• R
• Comedy
• Three company workers who hate their jobs decide to rebel against their greedy boss.
  • http://www.imdb.com/title/tt0151804/?ref_=fn_al_tt_1
64. Outsourced (2006)
• PG-13
• Comedy, Drama, Romance
• After his entire department is outsourced, an American novelty products salesman heads to India to train his replacement.
• http://www.imdb.com/title/tt0425326/?ref_=nv_sr_2

65. Picture Perfect (1997)
• PG-13
• Comedy, Drama, Romance
• A young advertising executive's life becomes increasingly complicated when, in order to impress her boss, she pretends to be engaged to a man she has just met.
• http://www.imdb.com/title/tt0119896/?ref_=nv_sr_1

66. Sleeping With Other People (2015)
• R
• Comedy, Drama, Romance
• A good-natured womanizer and a serial cheater form a platonic relationship that helps reform them in ways, while a mutual attraction sets in.
• http://www.imdb.com/title/tt3165612/?ref_=nv_sr_1

• PG-13
• Comedy, Drama, Fantasy
• A London woman's love life and career both hinge, unknown to her, on whether or not she catches a train. We see it both ways, in parallel.
• http://www.imdb.com/title/tt0120148/?ref_=nv_sr_1

68. Snowden (2016)
• R
• Biography, Drama, Thriller
• The NSA's illegal surveillance techniques are leaked to the public by one of the agency's employees, Edward Snowden, in the form of thousands of classified documents distributed to the press.
• http://www.imdb.com/title/tt3774114/?ref_=nv_sr_1

• PG-13
• Comedy, Drama, Romance
• A woman and her daughter emigrate from Mexico for a better life in America, where they start working for a family where the patriarch is a newly celebrated chef with an insecure wife.
• http://www.imdb.com/title/tt0371246/?ref_=nv_sr_1
70. Spotlight (2015)
- R
- Crime, Drama, History
- The true story of how the Boston Globe uncovered the massive scandal of child molestation and cover-up within the local Catholic Archdiocese, shaking the entire Catholic Church to its core.
- http://www.imdb.com/title/tt1895587/?ref_=nv_sr_1

71. Stealing Paradise (2011)
- NR
- Drama, Mystery, Thriller
- The story follows a brilliant engineer whose breakthrough design is stolen and patented by a colleague. When the colleague is found murdered, she becomes the prime suspect.
- http://www.imdb.com/title/tt1815943/?ref_=fn_al_tt_1

72. Sully (2016)
- PG-13
- Biography, Drama
- The story of Chesley Sullenberger, an American pilot who became a hero after landing his damaged plane on the Hudson River in order to save the flight's passengers and crew.
- http://www.imdb.com/title/tt3263904/?ref_=nv_sr_1

73. Super Troopers (2001)
- R
- Comedy, Crime, Mystery
- Five Vermont state troopers, avid pranksters with a knack for screwing up, try to save their jobs and out-do the local police department by solving a crime.
- http://www.imdb.com/title/tt0247745/?ref_=nv_sr_1

74. Swimming with Sharks (1995)
- R
- Comedy, Crime
- A young, naive Hollywood studio assistant finally turns the tables on his incredibly abusive producer boss.
- http://www.imdb.com/title/tt0114594/?ref_=fn_al_tt_1

75. Tammy (2014)
- R
- Comedy
- After losing her job and learning that her husband has been unfaithful, a woman hits the road with her profane, hard-drinking grandmother.
  - [http://www.imdb.com/title/tt2103254/?ref_=fn_al_tt_1](http://www.imdb.com/title/tt2103254/?ref_=fn_al_tt_1)

76. The 40-Year-Old Virgin (2005)
- R
- Comedy, Romance
- Goaded by his buddies, a nerdy guy who's never "done the deed" only finds the pressure mounting when he meets a single mother.

77. The Boss (2016)
- R
- Comedy
- A titan of industry is sent to prison after she's caught insider trading. When she emerges ready to rebrand herself as America's latest sweetheart, not everyone she screwed over is so quick to forgive and forget.
  - [http://www.imdb.com/title/tt2702724/?ref_=nv_sr_1](http://www.imdb.com/title/tt2702724/?ref_=nv_sr_1)

78. The Campaign (2012)
- R
- Comedy
- An incumbent congressman embroiled in personal scandal faces a no-holds-barred challenge from a naive newcomer funded by two unscrupulous billionaire lobbyist brothers.
  - [http://www.imdb.com/title/tt1790886/?ref_=nv_sr_1](http://www.imdb.com/title/tt1790886/?ref_=nv_sr_1)

- R
- Drama
- The story centers on a year in the life of three men trying to survive a round of corporate downsizing at a major company - and how that affects them, their families, and their communities.
  - [http://www.imdb.com/title/tt1172991/?ref_=nv_sr_1](http://www.imdb.com/title/tt1172991/?ref_=nv_sr_1)

80. The Devil Wears Prada (2006)
- PG-13
- Comedy, Drama, Romance
- A smart but sensible new graduate lands a job as an assistant to Miranda Priestly, the demanding editor-in-chief of a high fashion magazine.
  - [http://www.imdb.com/title/tt0458352/?ref_=nv_sr_1](http://www.imdb.com/title/tt0458352/?ref_=nv_sr_1)

81. The Help (2011)
• PG-13
• Drama
• An aspiring author during the civil rights movement of the 1960s decides to write a book detailing the African American maids' point of view on the white families for which they work, and the hardships they go through on a daily basis.
• http://www.imdb.com/title/tt1454029/?ref_=nv_sr_1

82. The Hudsucker Proxy (1994)
• PG
• Comedy, Drama, Fantasy
• A naive business graduate is installed as president of a manufacturing company as part of a stock scam.
• http://www.imdb.com/title/tt0110074/?ref_=nv_sr_1

83. The Insider (1999)
• R
• Biography, Drama, Thriller
• A research chemist comes under personal and professional attack when he decides to appear in a "60 Minutes" expose on Big Tobacco.
• http://www.imdb.com/title/tt0140352/?ref_=nv_sr_1

84. The Intern (2015)
• PG-13
• Comedy, Drama
• 70-year-old widower Ben Whittaker has discovered that retirement isn't all it's cracked up to be. Seizing an opportunity to get back in the game, he becomes a senior intern at an online fashion site, founded and run by Jules Ostín.
• http://www.imdb.com/title/tt2361509/?ref_=nv_sr_1

85. The Internship (2013)
• PG-13
• Comedy
• Two salesmen whose careers have been torpedoed by the digital age find their way into a coveted internship at Google, where they must compete with a group of young, tech-savvy geniuses for a shot at employment.
• http://www.imdb.com/title/tt2234155/?ref_=nv_sr_1

86. The Late Bloomer (2016)
• R
• Comedy, Drama, Romance
The story of an adult male who, after the successful removal of a benign tumor resting against his pituitary gland, experiences all the changes and effects of puberty over a three-week period.

http://www.imdb.com/title/tt1588878/?ref_=nv_sr_1

87. The Letters (2014)
- PG
- Drama
- A drama that explores the life of Mother Teresa through letters she wrote to her longtime friend and spiritual advisor, Father Celeste van Exem over a nearly 50-year period.
- http://www.imdb.com/title/tt1445208/?ref_=nv_sr_1

88. The Opposite Sex (2014)
- unrated
- Comedy
- A Bet's A Bet tells the story of Vince, New England's most successful divorce attorney. To Vince, life is one big competition, and losing is unacceptable. This also applies in his dating life with his love 'em and leave 'em approach. Then Vince meets Jane, who is beautiful, successful and also extremely driven. Together they enter into a series of entertaining wagers with each other where the winner gets to decide the fate of the loser. After all, "A Bet's a Bet!"
- http://www.imdb.com/title/tt2796678/?ref_=nv_sr_2

89. The Promotion (2008)
- R
- Comedy
- Two assistant managers of a corporate grocery store vie for a coveted promotion.
- http://www.imdb.com/title/tt0803057/?ref_=nv_sr_1

90. The Proposal (2009)
- PG-13
- Comedy, Drama, Romance
- A pushy boss (Sandra Bullock) forces her young assistant (Ryan Reynolds) to marry her in order to keep her Visa status in the U.S. and avoid deportation to Canada.
- http://www.imdb.com/title/tt1041829/?ref_=nv_sr_1

91. The Shipping News (2001)
- R
- Drama
- An emotionally-beaten man with his young daughter moves to his ancestral home in Newfoundland to reclaim his life.
92. The Social Network (2010)
- PG-13
- Biography, Drama
- Harvard student Mark Zuckerberg creates the social networking site that would become known as Facebook, but is later sued by two brothers who claimed he stole their idea, and the co-founder who was later squeezed out of the business.

93. The Wolf of Wall Street (2013)
- R
- Biography, Comedy, Crime
- Based on the true story of Jordan Belfort, from his rise to a wealthy stock-broker living the high life to his fall involving crime, corruption and the federal government.

94. Tommy Boy (1995)
- PG-13
- Comedy
- An incompetent, immature, and dimwitted heir to an auto parts factory must save the business to keep it out of the hands of his new, con-artist relatives and big business.

95. Two Weeks’ Notice (2002)
- PG-13
- Comedy, Romance
- A lawyer decides that she's used too much like a nanny by her boss, so she walks out on him.

96. Up in The Air (2009)
- R
- Drama, Romance
- With a job traveling around the country firing people, Ryan Bingham enjoys his life living out of a suitcase, but finds that lifestyle threatened by the presence of a new hire and a potential love interest.

97. Waiting (2005)
- R
- Comedy
• Young employees at Shenanigans restaurant collectively stave off boredom and adulthood with their antics.
• http://www.imdb.com/title/tt0348333/?ref_=nv_sr_1

98. Wanted (2008)
• R
• Action, Crime, Fantasy
• A frustrated office worker learns that he is the son of a professional assassin, and that he shares his father's superhuman killing abilities.
• http://www.imdb.com/title/tt0493464/?ref_=nv_sr_2

• PG-13
• Comedy, Fantasy, Romance
• After an accident, a chauvinistic executive gains the ability to hear what women are really thinking.
• http://www.imdb.com/title/tt0207201/?ref_=nv_sr_1

100. Window of Opportunity (2014)
• R
• Drama
• A suspenseful dark comedy/thriller about greed and the corporate world.
• http://www.imdb.com/title/tt2198281/?ref_=nv_sr_1
Appendix B: List of Films (chronological)

*Genre key codes listed with title:* Comedy (C), drama (D), romance (R), thriller (T), crime (Cr), mystery (M), action (A), sport (S), family (F), biography (B), fantasy (Fy), adventure (Ad), and animation (An)

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<tr>
<th>Year</th>
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<td>1999</td>
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<td>2005</td>
<td>In Good Company</td>
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<td>The 40-Year-Old Virgin</td>
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<td>Elizabethtown</td>
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<td>Employee of The Month</td>
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<td>The Devil Wears Prada</td>
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<td>2007</td>
<td>Bee Movie</td>
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<td>2007</td>
<td>Freedom Writers</td>
<td>D, B, Cr</td>
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<td>2007</td>
<td>Michael Clayton</td>
<td>D, Čr, M</td>
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72. 2013  
Begin Again  
D, M
R  
http://www.imdb.com/title/tt1980929/?ref_=nv_sr_1

73. 2013  
Chlorine  
C, D, F
Unrated  
http://www.imdb.com/title/tt1590764/?ref_=nv_sr_1

74. 2013  
Jobs  
B, D
PG-13  
http://www.imdb.com/title/tt2357129/?ref_=nv_sr_2

75. 2013  
Filth  
C, Cr, D
R  
http://www.imdb.com/title/tt1450321/?ref_=nv_sr_1

76. 2013  
Admission  
C, D, R
PG-13  
http://www.imdb.com/title/tt1814621/?ref_=nv_sr_1

77. 2013  
Anchorman 2: The Legend Continues  
http://www.imdb.com/title/tt1229340/

78. 2013  
The Wolf of Wall Street  
C, B, Cr
R  
http://www.imdb.com/title/tt0993846/?ref_=fn_al_tt_1

79. 2013  
The Internship  
C
PG-13  
http://www.imdb.com/title/tt2234155/?ref_=nv_sr_1

80. 2014  
Beach Pillows  
D
Unrated  
http://www.imdb.com/title/tt2298304/?ref_=nv_sr_1

81. 2014  
Chef  
D, A
R  
http://www.imdb.com/title/tt2883512/?ref_=fn_al_tt_2

82. 2014  
Tammy  
Falcone, B. (2014). Tammy. United States:
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Appendix C: Subtle Signs of Bullying
(taken directly from the Workplace Bullying Institute, http://www.workplacebullying.org/erc/)

1. Deceit. Repeatedly lying, not telling the truth, concealing the truth, deceiving others to get one’s way, and creating false hopes with no plans to fulfill them.

2. Intimidation. Overt or veiled threats; fear-inducing communication and behavior.

3. Ignoring. Purposefully ignoring, avoiding, or not paying attention to someone; “forgetting” to invite someone to a meeting; selectively greeting or interacting with others besides a victim.

4. Isolation/exclusion. Intentionally excluding someone or making them feel socially or physically isolated from a group; purposefully excluding someone from decisions, conversations, and work-related events.

5. Rationalization. Constantly justifying or defending behavior or making excuses for acting in a particular manner.

6. Minimization. Minimizing, discounting, or failing to address someone’s legitimate concerns or feelings.

7. Diversion. Dodging issues, acting oblivious or playing dumb, changing the subject to distract away from the issue, canceling meetings, and avoiding people.

8. Shame and guilt. Making an employee constantly feel that they are the problem, shaming them for no real wrongdoing, or making them feel inadequate and unworthy.

9. Undermining work. Deliberately delaying and blocking an employee’s work, progress on a project or assignment, or success; repeated betrayal; promising them projects and then giving them to others; alternating supportive and undermining behavior.

10. Pitting employees against each other. Unnecessarily and deliberately pitting employees against one another to drive competition, create conflict, or establish winners and losers; encouraging employees to turn against one another.

11. Removal of responsibility. Removing someone’s responsibilities, changing their role, or replacing aspects of their job without cause.

12. Impossible or changing expectations. Setting nearly impossible expectations and work guidelines; changing those expectations to set up employees to fail.

13. Constant change Constantly changing expectations, guidelines, and
14. Mood swings. Frequently changing moods and emotions; sharp and sudden shifts in emotions.

15. Criticism. Constantly criticizing someone’s work or behavior, usually for unwarranted reasons.

16. Withholding information. Intentionally withholding information from someone or giving them the wrong information.

17. Projection of blame. Shifting blame to others and using them as a scapegoat; not taking responsibility for problems or issues.

18. Taking credit. Taking or stealing credit for other people’s ideas and contributions without acknowledging them.

19. Seduction. Using excessive flattery and compliments to get people to trust them, lower their defenses, and be more responsive to manipulative behavior.

20. Creating a feeling of uselessness. Making an employee feel underused; intentionally rarely delegating or communicating with the employee about their work or progress; persistently giving employees unfavorable duties and responsibilities.
Appendix D: Not-So-Subtle Signs of Bullying

Not-So-Subtle Signs of Bullying: taken directly from the Workplace Bullying Institute (http://www.workplacebullying.org/erc/)

1. Aggression. Yelling or shouting at an employee; exhibiting anger or aggression verbally or non-verbally (e.g. pounding a desk).

2. Intrusion. Tampering with someone’s personal belongings; intruding on someone by unnecessarily lurking around their desk; stalking, spying, or pestering someone.

3. Coercion. Aggressively forcing or persuading someone to say or do things against their will or better judgment.

4. Punishment. Undeservedly punishing an employee with physical discipline, psychologically through passive aggression, or emotionally through isolation.

5. Belittling. Persistently disparaging someone or their opinions, ideas, work, or personal circumstances in an undeserving manner.

6. Embarrassment. Embarrassing, degrading, or humiliating an employee publically in front of others.

7. Revenge. Acting vindictive towards someone; seeking unfair revenge when a mistake happens; retaliating against an employee.

8. Threats. Threatening unwarranted punishment, discipline, termination, and/or physical, emotional, or psychological abuse.

9. Offensive communication. Communicating offensively by using profanity, demeaning jokes, untrue rumors or gossip, or harassment.

10. Campaigning. Launching an overt or underhanded campaign to “oust” a person out of their job or the organization.

11. Blocking advancement or growth. Impeding an employee’s progression, growth, and/or advancement in the organization unfairly.