
“Then the LORD (Man) Made a Woman”: The Patriarchy and Corporate Interests that Shaped Miss Universe 2015

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Abstract: *This paper raises questions about the role of males in the Miss Universe pageant and the influence of gender-related conditions in the Philippines and the USA. This study employed a mixed-methods approach, primarily relying on document analysis utilizing online sources exclusively. The quantitative aspect involved content analysis to determine the gender distribution among key figures in organizations potentially influencing Pia Wurtzbach's selection and preparation for Miss Universe 2015. The qualitative component aimed to identify crucial organizations contributing to Wurtzbach's success, elucidate her training and selection processes, and highlight how she embodied Miss Universe's essential ideals for judges' evaluation during the telecast. Data sources, including official websites, YouTube videos, and blogs, were purposefully selected to address research questions. The study was conducted from January to April 2016, with data cross-referenced to build a comprehensive understanding of Miss Universe represented by Miss Philippines, Wurtzbach. The findings indicate that men primarily hold influential roles in the corporate aspects of the Miss Universe pageants, as opposed to hands-on production. While there is greater female involvement in pageantry and charitable partnerships in the USA, women have minimal representation in corporations that own and make decisions about the pageant. In the Philippines, males have a more significant presence in both the production of local pageants and corporate positions. Past Miss Philippines winners often become entangled in the political and economic networks from which the pageant originates and is broadcasted. Wurtzbach's victory emphasized Philippine ideals such as national pride, the value of pageants reinforced by media and families, female empowerment, and seizing opportunities. Miss Universe pageant ideals focused on physical appearance and self-presentation. Corporate ideals encompassed advocacy and the profit potential of candidates. Winning Miss Universe required embodying all three sets of ideals that originated from colonial patriarchal politico-economic structures in the Philippines, aesthetic standards upheld by male-dominated corporations in the US, and advocacy and profit-driven concerns of Miss Universe's network of organizations.*

Keywords: Miss Universe, Pia Wurtzbach,

I. Introduction

In 2012, a woman from Canada gained international attention. Jenna Talackova, a transwoman, joined Miss Universe Canada and was initially disqualified for having been born male. However, after she pursued Donald Trump, then owner of the Miss Universe organization, she was taken back to the competition. Trump's office issued a statement saying “(as) long as she meets the standards of legal gender requirements of Canada, which we understand she does, Jenna Talackova is free to compete in the 2012 Miss Universe Canada pageant” (Postmedia News, 2012, para. 4). Talackova eventually made it as far as Top 12. This incident brings the issue of the nature of womanhood front and center. On the one hand, it was subject to the laws of the state. On the other, it had to be recognized by a corporation.

Identification with one sex and/or the other, or neither, termed gender identification, is defined by the Ontario Human Rights Commission, as:

... each person's internal and individual experience of gender. It is their sense of being a woman, a man, both, neither, or anywhere along the gender spectrum. A person's gender identity may be the same as or different from their birth-assigned sex. Gender identity is fundamentally different from a person's sexual orientation. (para. 3)

The basis of its recognition in Canada, then, lies in its inherent subjectivity. One's sense of one's womanhood can only be attested by the woman herself. The government of Canada makes it public in legal documents and for legal purposes. And yet, it is only through legality, not merely based on subjectivity, of gender that the Miss Universe takes in a "woman" to compete in the international pageant. That said, it is not enough to identify as a woman. The state has to declare it to take effect in an international corporate entity. Its legality in other nation-states is another issue altogether, however. That said, it is only after the government of Canada gives its seal of approval that the Miss Universe pageant can subject a woman to "universal" standards of quality applicable only, or perhaps more appropriate, to a woman. As such, the subjectivity of womanhood is brought to objective public scrutiny. Hence, the question for every judge would be "Is this woman universe-ally beautiful enough?" or "Is this woman the most universe-ally beautiful of them all?"

Last December 2015, another Miss Universe controversy took the media by storm. American veteran TV host Steve Harvey initially declared Miss Colombia as the winner of the said pageant. After a few awkwardly long minutes, he admitted his huge mistake and proclaimed Miss Philippines as the real Miss Universe. Both broadcast and online media programs jumped on the controversy with the speed of light. Online, people all over the world uploaded their reactions during the announcement of the winner, and after either through "shock video" blogs, mockeries, or mixed reviews. In the real world, people took to the streets burning effigies of Miss Philippines or celebrating her victory.

At first glance, the fate of the most universe-al woman lay in the hands of one man, Steve Harvey. After his mistake, a longer and more critical examination of the situation revealed that it would take more than one man to repair the damage of Mr. Harvey or gain universal support for the real winner, Pia Wurtzbach. The 2015 Miss Universe was the first pageant after Donald Trump surrendered his control of the Miss Universe Organization to WME/IMG. WME/IMG is a corporate merger of the sports, events, media, and fashion corporation IMG and international entertainment leader WME that began a year before Trump took sole ownership of the Miss Universe organization from NBC (Nadedog, 2014). Fox and Azteca were the official broadcasters of the said pageant (Scheider, 2015), taking off from NBC's surrender of the franchise. While a woman, Paula Shugart, is the current president of the Miss Universe organization (Miss Universe Organization, 2015), she is one of the many individuals, men included, who had to do damage control after the fiasco.

This controversy pushed forward the question, "Who is most deserving of the title of Miss Universe between Miss Philippines and Miss Colombia?" Although this query has been settled by a series of screenings by panels of preliminary and telecast judges, the awkward situation threw the question to audiences who felt they had a voice in declaring, if not choosing through the formal process, the winner of the said pageant. Why not when an innovation of the 2015 pageant was the inclusion of online voting through the www.missuniverse.com/vote page - a first in the 64-year history of the Miss Universe (Bhattacharya, 2015)? The real-time viewers were allowed to vote in the swimsuit, evening gown, final question, and final look sections of the pageant. The weight of the online voting was computed with the weight of the telecast judges' scores. Wurtzbach acknowledged this when she posted on her Instagram after her victory:

Whether you were a diehard supporter at the Axis Theater in Las Vegas or just a silent supporter watching me from TV, thank you. Especially to those who voted for me during the Global Fan Vote. You were all instrumental in my victory. (Jung, 2016, para. 4).

The weight of each (telecast and online voting) was not publicly made known, however. Nevertheless, viewers who felt deeply concerned, involved, and interested in the issue took to the media to make public their opinion on the matter, some of which declared their winners. Trump, now a mere spectator to the event, even proposed having the two women share the crown. That said, the public scandal threw the question of universe-al womanhood further into the public domain – where they are no longer spectators like Trump, but already critical stakeholders.

II. Essence of Womanhood

In 1994 when Miss Universe was held in the Philippines, two years before Trump brought the operating company Miss Universe Inc. from ITT (International Telephone and Telegraph) Corporation, a US-based global manufacturing company that originated in Puerto Rico (Morales Cortes, n.d.), pageant finalist Miss India, Sushmita Sen, was asked her final question for which she became celebrated. She answered the question “What is the essence of being a woman?” by saying:

I think being a woman, by itself, the fact that you’re being a woman, is a gift of God that all of us must appreciate. The origin of a child is the mother and is a woman, and the woman is the one who shares love and shows the man what love, caring, and sharing are all about.

The said question, drawing from essentialism, centralizes the identity of the woman, to particular attributes which are key in defining her identity and function (Cartwright, 1968). For Robitaille-Dolzhenko (2014), essentialist concepts of culture, and consequently, of womanhood shaped by culture used by a colonizing power “tends to overlook differences within groups often to maintain the status quo or obtain power... the colonized (uses it) as a way of resisting what is claimed about them” (para. 1). Miss India’s answer, taking the view from the colonized, draws the definition of womanhood from pre-modern Indian experience and impresses it onto a modern pursuit, organized by California-based swimwear manufacturer Pacific Knitting Mills in post-World War II USA in 1952 (Miss Universe, 2015). It also contextualizes womanhood with the man and the child.

Her response draws attention to the discursive nature of pageants where contestants are allowed to assert power through personal discourses that surface their subjective positionality, as a representative of a particular, nation, if not a specific culture. Wutzbach, in her final interview in the local show *Bottomline* with Boy Abunda before the competition in Las Vegas, Nevada, affirmed this when she said:

I am put in a position where I can speak and people will listen because of what I look like. But people will listen because of what I have to say. The relevance of the Miss Universe, I think, is you’re an idol. People look up to you. People will listen... It’s not a modeling competition. They’re looking for a spokesperson. (TVPH2, 2015)

For all three finalists in the 1994 Miss Universe pageant, love and motherhood were common concepts associated with the woman. In the 2015 pageant, however, Miss Philippines answered the final common question “Why should you be the next Miss Universe?” outside of these concepts using these words:

To be a Miss Universe is both an honor and a responsibility. If I were to be Miss Universe, I will use my voice to influence the youth and I would raise awareness to certain causes like HIV awareness that

is timely and relevant to my country which is the Philippines. I want to show the world, the universe rather, that I am confidently beautiful with a heart. (Vila, 2015, para. 20)

Like the other two finalists, Miss USA and Miss Colombia, her response moved out of the motherhood discourse, underscoring, instead, being able to accomplish goals beyond motherhood. For Miss Philippines, the goal is to serve as an ambassador to an issue not addressed inside Filipino homes, HIV-AIDS, that affects every home, nonetheless. Unlike, the other two finalists, meanwhile, she highlighted her alignment to the corporate tagline of the Miss Universe pageant – “confidently beautiful with a heart.” That said, she showed the most overt resonance to the corporate agenda among the finalists. It may all be accidental but she reflected, figuratively and literally with her blue gown, the blue gem in the new Miss Universe crown. That said, it is worth noting that, it is finally the woman in the pageant who closes the gap between the woman offered by and representing a country, and the woman most fit to represent the company. She negotiates and validates the discourses of womanhood asserted by her nation and the corporation.

III. Statement of the Problem

This resonance between a Filipina and the Miss Universe corporate ideals that created the greatest impression on the organizers and the judges of the pageant is the object of curiosity of this paper. Being a man doing a paper on Miss Universe, my major question is What was the role of males in the victory of Philippine’s Pia Wurtzbach in the recently concluded Miss Universe pageant? I attempted to answer this question by surfacing gender-related conditions within the Philippines and the USA, as manifested in the organizations that make possible the Miss Universe in both countries. As such, I pursued the following questions: (1) What organizations are closely tied to the formation of the Pia Wurtzbach to become the most suitable candidate of the Philippines for the Miss Universe pageant?; (2) What is the sex distribution of male top tier players in the organizations responsible for the annual production of Miss Universe?; (3) What national, universal, and corporate ideals played a role and were negotiated for the Miss Universe pageant in 2015?; and (4) How does Miss Universe reflect male power in the competition?

IV. Study Framework

Owing to the reality that I am trying to look at the convergence between the ideals of Miss Philippines and the Miss Universe, I attempted to pursue my questions with the guidance of Symbolic Interactionism Theory formulated by Herbert Blumer (in Rose, 1969), which arose from his being a student and interpreter of George Herbert Mead. The theory explains the interactive process that occurs in the meaning formation of individuals. According to the Society for the Study of Symbolic Interaction (SSSI) (2015), “people’s selves are social products” (para. 1). Blumer posited that “people act towards things based on the meaning those things have for them... (which are) derived from social interaction and modified through interpretation.

In the case of Miss Universe, the people involved come from organizations attached to the Philippines and the USA. Hence, the two states are implicated as major “people” or “interactants” in the process of selecting winners in the Miss Universe pageants. Miss Philippines is the convergence between Miss Philippines and Miss Universe. That convergence is made possible by organizations that enable Miss Philippines to compete and select the winners for the respective pageants. It is Miss Philippines who negotiates the conditions set by all the concerned organizations in both nations. Hence, the figure below:

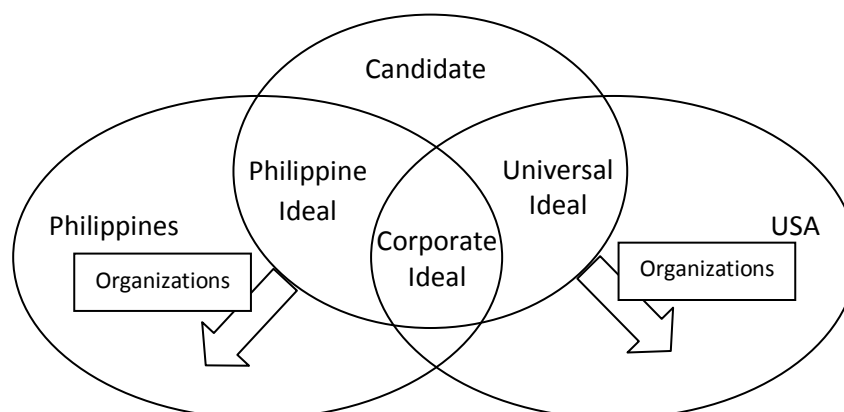


Figure 1. Symbolic Interaction Between the Philippines and USA in the Search for Miss Universe

In Figure 1, the convergence between the Philippines and the USA is personified in the Filipino woman who best captures the Philippine ideal for the Miss Universe as understood by Philippine pageant-related organizations and the universe-al idea for the Miss Universe as conceived by Miss Universe pageant organizers in the USA. The larger the convergence the candidate of the Philippines can achieve by personifying both ideals in herself, the better her chances of being chosen as the winner. Hence, the role of the pageant-related organizations and organizers is to find the woman who is best able to negotiate the two ideals. Miss Earth 2007 from Canada, Jessica Darden, now a professor wrote:

In many ways, the Miss Universe pageant functions like any major International Organization (IO). The decision-making process is opaque, often contested, and in many ways reflects the underlying power relations and interests of the dominant countries... the pageant is inherently political. (TVPH2, 2015)

The study is also informed by the theory of Political Economy as viewed by political science in that it focuses on the interaction between institutions and human behavior, particularly “in the way in which the former shapes choices and how the latter change institutional frameworks” (Athabasca University, 2015, para. 5). This paper’s assumption that organizations embedded in the two nations can form suitable and possible Miss Universes in the pursuit of economic outcomes is aligned with the idea that organizations assert power in guaranteeing that said outcomes are met effectively.

Finally, it coincides with the notion of gender performativity posited by Judith Butler (1990). According to Butler, identities are illusions continually created “through language, gesture, and all manner of symbolic social sign” (Felluga, 2012, para. 1). Drawing from Speech-Act Theory’s illocutionary speech acts, it can make sense of statements such as the announcement of the winner of Miss Universe, where “a person of authority changes the status...” of a contestant “within an intersubjective community” (constituted by pageant organizers and related organizations in the USA and the Philippines) (para. 1). Butler further noted, “a speech act can produce that which it names, however, only by reference to the law (or the accepted norm, code, or contract), which is cited or repeated (and thus performed) in the pronouncement (para. 1). Hence, the speech acts that render a candidate suitable and allows for effective embodying of the pageant ideal in her translates the theory into action.

Thus, the larger frame in which the study is to be understood is informed by Symbolic Interactionism, while how organizations set and drive the embodiment of a shared commodified ideal in a candidate is best explained by Political Economy, whereas how embodiment is made to happen is best explained by Butler’s Gender Performativity.

V. Methodology

The paper sought the answer to this paper's query primarily through a mixed approach in document analysis, particularly through, and using exclusively, online sources. It is quantitative and qualitative. The quantitative part, via content analysis, is involved in establishing the sex distribution of top-tier players of organizations that may have played a role in the selection of Pia Wurtzbach and her preparation for Miss Universe 2015. The qualitative portion is designed to identify key organizations responsible for increasing Pia Wurtzbach's chances of winning Miss Universe 2015, expose the processes through which she was trained and selected, and how she stood out to embody the ideals Miss Universe considers critical for judges to see and evaluate during the actual telecast. The sources of data were purposively sampled such that only those online materials that could help answer the research questions were selected. The sources of data included official websites, YouTube videos, and blogs. The research was conducted between January and April 2016. All data were cross-referenced to arrive at a coherent understanding of the construction of Miss Universe in the person of Miss Philippines' representative Wurtzbach.

VI. Results and Discussions

The Philippines

Organizations are closely tied to the formation of the Pia Wurtzbach to become the most suitable candidate of the Philippines for the Miss Universe pageant.

Binibining Pilipinas Charities Incorporated (BPCI). It is the organization responsible for the annual holding of the Miss Philippines-Universe pageant, alongside other international beauty pageants in the country, since 1964 (Binibining Pilipinas Charities, Incorporated, 2016). The chair of the BPCI since its inception is a woman named Stella Marquez-Araneta (SMA), a former Miss Colombia title-holder in 1959, a Miss Universe 1960 semi-finalist, and the first Miss International in 1960. She is of Spanish and Polish heritage and served as the *Charge d' Affaires* of the Honorary Consulate of Colombia to the Philippines in Manila. Her leadership in BPCI was delegated to her by her father-in-law, J. Amado Araneta (Rappler.com, 2016), the business tycoon who started the Araneta Group (AG) (The Philippine Star, 2014).

The AG. It is a non-stock, non-profit organization that seeks to help communities in need. It uses all its earnings from the pageant to bring to communities skills training and educational workshops that focus mainly on orphans, street children, indigent families, and other marginalized sectors (LifeNStyleCentral.com, 2015). It is a charity organization that "serves as a primary instrument to pursue its mission of spreading peace and love across the nation by being active in socio-civic projects of both government and non-government body" (para. 11). Hence, the organization uses the pageant to support mainly humanitarian causes.

AG Subsidiaries. The AG, established in the 1950s, revolves around the delivery of food, leisure, and property development that has been around for more than 70 years (Araneta Group, 2006). It was constituted by the (1) Araneta Center, Inc. (ACI), owner, developer, and manager of the Araneta Center that is the venue for the events related to the annual BPCI pageant *Binibining Pilipinas*; (2) Philippine Pizza, Inc. (PPI), holding the franchise and operations of Pizza Hut, Taco Bell, and Dairy Queen which are the usual major sponsors for the pageant; (3) United Promotions, Inc. (Uniprom) that takes care of the Araneta Group's leisure and entertainment ventures such as SMART Araneta Coliseum (the venue for the coronation night of the pageant), Ticketnet, BPCI, Gateway Cineplex 10, and Ali Mall Cinemas; and (4) Progressive Development Corporation (PDC), the overall strategic management arm that creates their respective synergistic development plans (Araneta Group, 2006).

Leadership. The top management of the AG (Araneta Group, 2006) is composed of the son of J. Amado Araneta, Jorge L. Araneta (CEO), and five other members (vice chair, chief operating officers, executive

vice president, and general manager from the four entities comprising the Araneta Group), with only two (33 percent) of this top management being female - the vice chair (Judy Roxas, Jorge's sister) and Uniprom's Officer-In-Charge at this level are female. Aside from this group, there are senior vice presidents (SVPs), vice presidents (VPs), assistant vice presidents (AVPs), and consultants. One of five (20 percent) of the SVPs (Bloomberg, 2016), five out of 10 (50 percent) of VPs (Araneta Group, 2006), one out of three (33 percent) of the AVPs (Araneta Group, 2006), and none of the consultants are female (Araneta Group, 2006). That said, the top managers who assert influence on strategic operations, including that of BPCI, are mostly males.

Aranetas and Roxases. The top-most decision-makers are members of the Araneta-Roxas clan who came from a long line of politicians in the Philippines whose ancestry originated from the Basque Region of Northern Spain in 1723, and from whom the former Philippine president Manuel Roxas and his grandson, current Vice President, and Presidential candidate of the Philippines, Manuel ("Mar") Araneta Roxas (MAR) descended (wikipedia.org, 2016). Stella Marquez-Araneta is, therefore, an auntie of the country's vice president, and is an active part of a family-driven, male-dominated organization. Jorge L. Araneta, now his (age), is number 26 in the Philippines' 50 richest in 2015, according to Forbes (Forbes Media LLC, 2016), worth 560 million US dollars earned mostly from real estate.

According to Canlas (2009), it was not only Ms. Marquez-Araneta who was married to the Araneta clan. The Filipina hailed as 1965 Miss International, Gemma Cruz, was married to an Araneta, as well. The franchise for Miss International is held by BPCI. On the side of the Roxas clan, the second Filipina to ever win Miss Universe in 1974, Margarita Moran, was the granddaughter of Manuel Roxas, a former president of the Philippines, and cousin of the current Vice President Mar Roxas. The first Filipina who became Miss Universe in 1969, Gloria Diaz, is the sister of another beauty queen who is married to the child of a cousin of former president Corazon Cojuangco-Aquino. Needless to say, Ms. Marquez-Araneta and former winners of Miss Universe Philippines which she handled were either biologically, legally, or politically linked to the Aranetas and Roxases. This places her at the frontline of major political and economic dynasties in the Philippines, whose major businesses are based in Metro Manila, particularly in Quezon City.

In her position in BPCI, she manages the donation of all their earnings to Metro Manila-based orphanages and daycare centers with the help of the Department of Social Welfare and Development, and at times, to disaster relief operations, children's welfare programs in grassroots communities and public hospitals, house building projects, and special charity events. She, thus, provides a caring face to the marginalized sectors of the companies she represents in the Araneta Group. The beauty pageant contestants regularly help in the execution of such projects during the pageant period.

Judges. The Philippines has made consistent Top 5 rankings in the Miss Universe pageant since 2010 (except for 2014 where the Philippines ranked within Top 10 only). Review of judges in the local Miss Philippines pageant should be considered partly responsible for the quality of representatives being sent to the international pageant. As such, this paper deemed it necessary to look into the roster of judges selected by BPCI to find the Philippine representative with the greatest chance of winning the Miss Universe title.

The line-up of telecast judges revealed an overwhelmingly male-dominated panel. In 2010, there were 9 out of 10 (90 percent) male judges. In 2011, there were 10 out of 13 (77 percent). In 2012, there were nine out of 12 (75 percent). In 2013, the ratio was nine to 11 (81 percent). In 2014, it was eight to 11 (72 percent). In 2015, when Wurtzbach was selected, it was seven to 12 (58 percent). Females are sorely underrepresented as judges. It was during Wurtzbach's time, however, that the female representation was the highest of all in the six years and two directors from the BPCI were included in the panel.

While numbers might speak a lot about sex biases in the judge selection of BPCI, there is a need to clarify the characteristics of the judges selected every year to unfold the underlying considerations behind panel members. Female judges across the six years included media celebrities (news anchors, actors, models,

executives), past pageant winners, foreign dignitaries, politicians/public servants, designers, members of the board of BPCI, and corporate executives. Every year, there is one beauty title holder who is made part of the panel.

Meanwhile, the male judges included media celebrities (news anchors, actors, and athletes), corporate executives, dignitaries, artists, and scholars. The judges in the panel range from 11 to 13 and non-Filipino members of the panel range from three to four composing around 25 percent of the group – sometimes slightly higher than the proportion given to female members (lowest at 10 percent in 2010). Regardless of sex, there is always one or more media personality/ies, two to seven corporate executives (possibly dominating the panel), one to three foreign dignitaries (less than 25 percent of the total), and politicians/public servants included in the roster.

There is a lot to be said about having corporate executives being greater in number than other categories of judges by a huge margin. Where this group overpowers the presence of past pageant winners confirms the commercial nature of the pageant over and above other interests. Being an event that chooses a national representative requires the presence of public officials that essentially represent national interest, but that, too, pales in comparison to the proportion of corporate executives in the panel.

Putting together the number of pageant title holders and media celebrities might at some point bring the proportion of judges interested in showmanship to around 25 percent only, at most, relative to the number of corporate executives. Among the executives, females pale in comparison to males to as small as two to two, respectively, and to as much as zero to four, similarly. It should be noted that the company in charge of the pageant telecast normally gets at least one seat in the panel, the judges coming from its roster of executives or celebrities. This indicates that the network will have a significant weight in the selection of winners. In 2014, ABS-CBN, the network with exclusive rights to telecast the Miss Universe pageant since 2010, had as many as three out of the 11 judges coming from their executive ranks.

ABS-CBN Broadcasting Network. This network, also established in the 1950s is based in Quezon City, a few kilometers away from Araneta Center, and belongs to the Lopez clan. It was the station that broadcasted the 1969 pageant when a Filipina won its first Miss Universe title. It was shut down by Martial Law in 1972 until 1986 so it was not able to air in 1974 when the country earned its second Miss Universe title in Manila. After it reopened in 1986 during the EDSA People Power Revolution, it broadcasted the 1994 Miss Universe pageant held in Manila, the year when it was starting to open its international operations (Jessel and Taishoff, 2010). Thirteen years elapsed before it was able to air the international pageants once more and continuously from 2007 to 2015 when Wurtzbach won for the Philippines its third Miss Universe crown. The representatives of the Philippines in the Miss Universe pageant from 2010 until 2013 were consistent runner-up placers.

Leadership. Eugenio "Geny" Lopez, the man who owned the newspaper Manila Chronicle, who started ABS-CBN in 1955 with Philippine President Ferdinand Marcos' Vice President Fernando Lopez, returned from the US in 1986 after being imprisoned and exiled during the Marcos period to head the network until 1996 (Canlas, 2009). His son, Eugenio Gabriel "Gabby" Lopez III started working as the station's Director of Finance in 1986, became the General Manager a year later, and took over his father's Presidency from 1993 to 1997 and 2006-2007, and the COO post from 2006-2007. He remains Chair of the Board until the present (Wikipedia, 2016).

Management. ABS-CBN, according to Reuters (2016), is composed of 43 top-level managers, only ten (23 percent) of whom are female. Female managers head the following areas of operations: Broadcasting, Integrated Marketing, Regional Network Group, Financial Comptrollership and Quality Assurance, Integrated Acquisition and Integrated Sales and Distribution, Integrated News and Current Affairs, Star Creatives, ABS-CBN University, and Integrated Customer Business Development. Charo Santos-Concio was the first female to

ever rise to the position of Chief Executive Officer, President of the network, Chief Content Officer, and President of the ABS-CBN University. She held the position in 2012 when Gabby Lopez retired and stayed until 2015 when she retired as well. The company currently has a male CEO.

Lopez. Some other Lopezes have management positions at ABS-CBN, specifically, Vice Chairman of the Board (Augusto Almeda-Lopez), Senior Vice President and Chief Operating Officer of ABS-CBN Global Limited (Rafael Lopez), Chief Technology Officer (Martin Lopez), and Directors (Federico Lopez, Manuel Lopez, Oscar Lopez). Oscar Lopez and his family are on the Top 17 of the Forbes Philippines' 50 Richest list with a net worth of 1 billion US dollars (Forbes Media LLC, 2016). He holds the second largest number of shares in the Lopez Holdings Corporation (LHC) composed of a broadcasting and cable portfolio, together with power and energy, property development, and manufacturing. The other two Lopezes with the biggest share in the LHC are Manuel Lopez (with the highest number of shares) and Gabby Lopez (with the third highest share). Five other Lopezes who are non-owning directors of the board of the LHC are Presentacion Lopez-Psinakis (80 years old), only daughter of Geny Lopez who is president of Griffin Sierra Travel Agency; and Augusto Almeda-Lopez (87 years old), CEO of the Succession Planning Committee of ABS-CBN; Carlo Lopez-Katigbak (45 years old), president and CEO of ABS-CBN; and Federico Lopez (54 years old), CEO of First Philippine Holdings Corporation.

The four other beneficial owners of LHC with one share each are all men: Washington Sycip (95 years old), known as the Dean of Philippine Banking and founder of the Asian Institute of Management; Cesar Virata (86 years old), the fourth prime minister of the Philippines under the term of Marcos and CEO of Rizal Commercial Banking Corporation; Monico V. Jacob (70 years old), CEO, President, and Executive Director of STI Education Systems Holdings, Inc; and Salvador Tirona (60 years old), president and chief operating officer of LHC. Together with 11 more, they constitute the board of directors of LHC, only 10 percent of which are female. Nine of 19 (47 percent) directors of the board of LHC are from ABS-CBN and about 42 percent are constituted in membership by the Lopez clan.

Demographics. The ages of members of the top management range between 38 and 86 (Reuters, 2016). The mean age (in 2015) is 56.32, thus, falling under the mid-adult range. The mode age is 54, slightly lower than average, indicating a greater number of managers in the mid-range, while the median age of 54 also indicates a middle age level slightly lower than average. That said, the management seems to be way close to retirement age and that means the group is relatively in the older management age range compared to the working-class age range. Meanwhile, for the larger company or conglomerate called LHC, the age range is between 45 and 93 – with a mean age of 68 years. This means that LHC is composed of senior adults, beyond the retirement age who are relatively older than the top managers of ABS-CBN (only three are below retirement age of 60). Both companies, however, are dominated by mid-to-late adult male executives.

Economic and Political Connections. Economic connections outside of ABS-CBN and linked to LHC include food, transportation, utilities, telecommunications, banking, and travel services. Aside from commercial businesses, ABS-CBN has strong political ties via marriages. Canlas (2009) wrote that in 1972 when the station was forcibly closed by the Martial Law regime, Geny Lopez was imprisoned with Sergio "Serge" Osmena. During the Martial Law regime, his grand aunt's nephew married the eldest daughter of the Philippine president Marcos. After the revolution, the former's grandnephew, Beaver Lopez, married former president Joseph Estrada's daughter. The latter, husband of the daughter (Bettina Lopez) of the former's uncle (Albertito Lopez, son of Marcos Vice President Fernando Lopez), eventually became a senator after the 1986 revolution.

Female Factor. Maria Rosario "Charo" Santos is the first female executive to ever head a major media company in the country – President and CEO starting 2008 until 2015 (ABS-CBN Social Media Newsroom, 2016). She is one of only two female board members of LHC, of which ABS-CBN is part. She started in ABS-CBN in 1987 as a TV Production Consultant following her stint as a line producer for BanCom, Audiovision,

Vanguard Films, Regal Films, and Vision Exponents, and as film production manager for the Experimental Cinema of the Philippines. She hosts the longest-running drama anthology show in the country and is a multi-awarded media personality in the country. Her sisters also work in the network. Maria Lourdes is the head of Star Cinema; Mae is an executive producer; and Milette Mortiz is the wife of director Edgar Mortiz – who also works in ABS-CBN. Like Marquez-Araneta, she leads a company that is dominated by male managers, many of whom are related to each other within the Lopez clan. She, herself has a clan in the same network. She was the company President and CEO when Wurtzbach won the Philippines' third Miss Universe crown.

Training. A year before the 1994 Miss Universe telecast, ABS-CBN set up the ABS-CBN Talent (Management and Development) Center, now called Star Magic, to assist talent development of the youth in the Philippines (Dimaculangan, 2009), particularly "a stable of new stars exclusive to the network". Since then, it has produced many of the country's most popular and awarded young stars. Its manager, Jonny Manahan, is a senior vice president of ABS-CBN. He began his career as a program director in the station after being hired in 1986. Wurtzbach was included in Batch 11 of Star Circle talents when she was still 13 years old where she was launched in 2002 with the screen name Pia Romero. She finished high school through distance education while she was in Star Circle. Aspiring actors or performers attend the seasonal ABS-CBN Star magic workshops to learn how to dance, sing, and act for film and television (Snow, 2015). Those among the thousands of aspirants who show greater promise are taken into the ABS-CBN stable of stars. Once there, they receive more intense training and go through distance education, as Wurtzbach did. Because much of the performance on screen involves acting, trainees go through acting workshops accredited by Ivana Chubbuck, a Hollywood acting coach to the stars (including Brad Pitt, Halle Berry, Jared Leto, and many others), via the Chubbuck Acting Technique made available in Asia by the ABS-CBN Star Magic Workshop led by director Rahyan Carlos (Snow, 2015). Snow recalls her own experience in an acting workshop she attended:

... (the) Start Magic workshop really shapes you into becoming not just an actor or actress but into a man or a woman... Here, you learn to deal with your past, you gain the tools to be ready for the future, and you gain the mindfulness to truly live in the present. (para. 11-12)

Then aspiring actresses like Wurtzbach must go through this basic training in preparation for projects such as the ones she appeared in (a teen-oriented series, concert variety program, romance anthology show, sitcom, drama series, and several films).

Beauty Queens in Talent Pool. After her stint in the 1994 Miss Universe, the country's representative was absorbed by ABS-CBN as an on-camera talent. Other winners of the local pageant who were not able to win in Miss Universe also found opportunities in the network as actresses or TV hosts. That said, the network could provide careers to beauty queens who are interested in pursuing work in front of the camera. On the other hand, young stars can develop competencies while in the network that could prove useful in pursuing beauty pageants, later on, should pageant scouts see potential, as was the case of Wurtzbach.

Aces and Queens. In the just recently concluded local pageant of BPCI, mentees of a group called Aces and Queens that trains pageant contestants ruled over the competition by gaining 13 out of the 15 semi-finalist spots, and four out of the six winners at the end of the pageant (Mishra, 2016). The group was also known to have trained the first Filipina to have ever won the Miss World title in 2013, Megan Lynne Young, and Wurtzbach who brought back the Miss Universe title to the Philippines after 42 years. It was also responsible for the consistent rankings of Miss Philippine contestants in the Top 5 of Miss Universe from 2010 to 2013 (the 2014 Miss Philippines who ended merely in the Top 10 did not come from their camp). Including other pageants outside of Miss Universe, Aces and Queens produced five runners-up (four for Miss Universe and one for Miss World) and two winners (Miss World and Miss Universe) (Ledesma, 2016) within six years.

In 2015, the company was composed of 13 male pageant mentors, headed by model management company head Jonas Gaffud, who has been mentoring candidates for 15 years (TVPH2, 2015). It is "an informal group of professionals who scout and train girls for beauty pageants free of cost" (Mishra, 2016, para. 7). The group does not earn from mentoring candidates. Gaffud explained:

We don't get paid, not even part of the prize money. We only get a cut for endorsements because we helped them get it. Passion *talaga 'to, katuwaan 'to* (This is really a passion, we do it for fun). (Ranada, 20102, para. 8)

The 13 mentors, including Arnold Mercado, guide the ladies on hair and makeup, styling, wardrobe, posture, movement, facial expressions, fitness and diet, personality and character development, and answering questions (Mishra, 2016; TVPH2, 2015).

The mentors come from various industries but mostly related to media and production. They approach each candidate differently and the game plan for each one is customized to tailor fit their individual needs. According to Gaffud himself, it took him five years to figure out the winning formula for candidates (TVPH2, 2015) and their success in 2010 was evidence of their having found the right strategy to come up with candidates with high success rates since then. Needless to say, the absence of females in their group was not a hindrance to fighting the odds in Miss Universe. This was affirmed by Wurtzbach herself in her Instagram post after she won:

... thank you to the amazing team behind me. Aces and Queens. I am grateful for all the training I did with you. You were my family away from family. I found my confidence when you found my potential. (Jung, 2016, para. 4).

Philippine Pageant Web. A surface scan of the top executives of BPCI, ABS-CBN, and Aces and Queens showed the dominance of men in the training, selection, and communication of Miss Philippines Universe. A scan of the top executives of BPCI showed that the annual production of the pageant and selection of national representatives relied heavily on corporate support driven mostly by male executives, which is further intensified by the presence of males from various sectors within and outside the country, especially during the pageant judging. An analysis of the web of connections of earlier winners of the pageant also revealed how they eventually get absorbed into the web of political and economic connections built around prominent clans whose origins go as far as the first Spanish settlers in Manila. Stella Marquez-Araneta sits in support of this web of political and economic relationships.

A scan of the top executives of ABS-CBN also shows the strong presence and influence of males coming from a single clan that found connections to the highest political powers via marriages. Maria Rosario Santos-Concio, like Stella Marquez-Araneta, is instrumental in the thriving of the existing political and economic structures between corporate media and the government. Like the clan owners, her own family members working in the higher posts of management reify the family-oriented structure of the top management. However, unlike Marquez-Araneta, she was able to branch out to many different areas of the network's operations, and hence, asserted more power before and after her post as president and CEO of the company.

Finally, a scan of the membership of Aces and Queens and their functions in a non-commercial endeavor provides a picture of the male's involvement in the actual and direct molding of a female pageant candidate. This resonates well with the talent management in Star Magic of ABS-CBN which is managed by a male executive and director of the network. While not profit-oriented, Aces and Queens' effectiveness in their work shows the compatibility of their aesthetic to the ideals sought by corporate entities involved in the pageant. It seems that the male's construction of the ideal female in the Philippines, as demonstrated by this group, is evidence of the strong symbolic interactions, not so much by corporate interest dominated by males, but by

aesthetic sensibilities shared by males across sectors, and their compatibility with those of females in higher positions of power.

VII. The USA

Miss Universe Organization. The Miss Universe organization declares that it is an inclusive organization celebrating diversity which is run by women for women. Its website states:

The Miss Universe Organization empowers women to develop the confidence they need to achieve their personal best. A confident woman has the power to make real change, starting in her local community with the potential to reach a global audience. We encourage every woman to get out of her comfort zone, be herself, and continue to define what it means to be Confidently Beautiful. (Miss Universe, 2016, para. 1)

Self-confidence is key for women to achieve their personal best and the ability to declare in any situation, "I am secure and that's what makes me beautiful!" (para. 2).

Its president is Paula Shugart, mentor, producer, and administrator of all business transactions conducted on behalf of the organization. It considers part of its staff its top management executives, which are dominantly female. Its male executives are given the task of vice presidents for finance, and development and marketing, directors for information services and administration, and global franchise operations. Nevertheless, the organization is supported by corporations that gain from its existence.

William Morris Endeavor (WME) Entertainment, LLC. Miss Universe Organization was sold to WME/IMG by Donald Trump after he took complete ownership of it from NBC. NBC "backed out of broadcasting the Miss USA contest in July after comments by Mr. Trump, an owner of the organization, about immigrants stoked widespread outrage" (Koblin, 2015, para. 2). After gaining complete ownership, Trump sold the Miss Universe organization to WME/IMG. WME and IMG are competitor talent and marketing agencies and "one of the oldest names in the Hollywood talent business... and one of the premier companies representing sports stars and fashion models." (Futterman, Cimilluca, and Schwartzel, 2013, para. 1-2). WME and its private-equity backer Silver Lake outbid other interested buyers of IMG and gained a 31 percent stake in IMG, which represented sports stars like Maria Sharapova. WME pales compared to the sports portfolio of its larger rival Creative Artists Agency (CAA) which took former IMG agents to establish CAA Sports that cover football and basketball coaches and athletes like Dwayne Wade. Miss Universe, since September 14, 2015, has operated as a subsidiary of WME, based in New York (Bloomberg, 2016).

WME, formerly known as William Morris Agency, Inc., is an agency based in Beverly Hills, California, USA that handles talents who provide "music, comedy, lectures, and theatrical and non-traditional tours for college bookings, fairs, and special events, international bookings, and corporate and private events" (Bloomberg, 2016, para. 1). It has five all-male key executives. Three of the five have worked as talent agents before rising to their current executive positions in WME. It has two chief executive officers, but one of the top executives has the most connections to five key board members in 5 different organizations across five different industries.

He is connected to the following companies: SightSound Technologies Inc. (communication), Source Interlink Companies, Inc. (communication), Live Nation Entertainment, Inc. (recreation), Macalester College (education), OTOY Inc. (communication), and Endeavor Talent Agency, LLC (talent). All of these companies (except for the talent agency), are dominated by male executives (maximum of 40 percent female). Only OTOY, Inc. had one female executive among three (33 percent), occupying the position of president and co-founder.

IMG Worldwide Inc. Based in New York but present in key regions worldwide, it is a subsidiary of WME, providing “sports, fashion, and media operating services... consulting, event management, hospitality, league development, licensing, media distribution, performance, speaker, sponsorship, strategic initiative, talent representation, ticketing, venue, video archive services, as well as integrated academic, athletic, and personal development programs” (Bloomberg, 2016). It is particularly known for sports.

Like WME, it has five all-male key executives and has two presidents, each designated to their respective specific areas: one to golf, tennis, fashion and events, and federations; the other to media. Its most connected executive, taking care of TWI's international operations, is connected to 11 board members in 11 different organizations across 13 different countries. The former started with fashion and branched out later to sports. The other executives, except for one, have experience in the fields related to sports. One of them is connected to 11 board members in 11 different organizations across 13 different industries.

The latter had affiliations with the following other companies: Peterson Partners LP (equity), TowerBrook Capital Partners LP (investment), JetBlue Airways Corporation (transportation), National Basketball Association, Inc. (sports), McLeodUSA, LLC (communication), Citadel Broadcasting Corporation (communication), The University of Utah (education), Birmingham Young University (education), CSTV Networks, Inc. (sports and communication), St. Louis Blues Hockey Club, LP (sports), TWI Interactive, Inc. (sports and communication), SCP Worldwide LLC (equity), Direct Satellite, Inc. (communication), MSG Networks, Inc. (communication), ScoreBig, Inc. (communication), and Mangia Technologies. Inc. (communication).

Seven out of the 16 (43 percent) companies connected to the latter have no female top executive. MSG Networks, Inc. is the only company that has a female president – however, she is the lone female top executive among five (20 percent). Of the other nine companies that have female top executives, only two (Peterson Partners LP and NBA, Inc.) have two females occupying secondary, instead of lead posts. In general, the posts given to female executives require social skills (administration, management, partnerships, operations, employee relations, marketing and communication, and health). The positions given to female executives never go beyond two in five top spots (or merely 40 percent).

FOX Broadcasting Company. The telecast of the annual Miss Universe pageant was moved to FOX Broadcasting Company (FBC) after Trump sold the organization in 2015 (Daley, 2015). FOX, founded in 1986 in California, operates as a subsidiary of Twenty First Century Fox, Inc. (TFCFI) and provides “programming services for TV studios and production companies” (Bloomberg, 2016). It now has exclusive rights to the telecast of Miss USA, Miss Teen USA, and Miss Universe.

FBC is registered under the co-ownership of 84-year-old Keith Rupert Murdoch AC. Four other persons were identified by Bloomberg as key executives (2016), only one of them (20 percent) is female and is in charge of marketing and communication. No key executives are listed in Bloomberg under TFCFI, however, the official website of TFCFI shows 10 top executives, including Murdoch, plus six top business unit leaders. Among the top executives, only two (out of ten or 20 percent), serving as executive vice presidents – one as chief communications officer, and the other as deputy group general counsel - are female. Among the top business unit executives, only one (out of six or 17 percent) is female and is delegated to be the CEO for the FOX Television Group, which includes FBC and the Twentieth Century Fox Television (TCFTV) – Dana Walden.

Among its board of directors, only one female director (from Louis Vuitton) Malletier sits (eight percent). Of the remaining 12 male board members, five come from TCFI, and seven simultaneously represent companies like J.P. Morgan, Breyer Capital, Georgetown University Law Center, BHP Bilton (San Juan Coal Company), Strayer Education, Credit Suisse Group AG, and ValueAct Capital. Breyer Capital, Georgetown University Law Center, BHP Bilton, Strayer Education, and Credit Suisse Group AG have no female top key

executive listed in Bloomberg (2016), while ValueAct Capital has one (20 percent) in five top key executives who serve as general counsel and partner.

J. P. Morgan Investment Management Inc., the umbrella company for many of its subsidiaries, registers five male top key executives in Bloomberg (2016). Its head of investment management is connected to two board members in 2 different organizations across 11 different industries and is affiliated with 21 J.P. Morgan subsidiaries. Meanwhile, its chief operating officer, managing director (and senior vice president and director), is connected to 1 board member in 1 organization across 89 different industries, and 100 of its subsidiaries. Affiliations of other less connected board members include Goldman Sachs (with all male top key executives), Undiscovered Managers Funds – Undiscovered Managers Behavioral Value Fund (40 percent female out of five), One Group Mutual Funds – One Group Diversified International Fund (40 percent female out of five), and Ever Thrive Energy Technology Company, Inc. (all-male).

All these affiliations, in addition to the composition of TFCI's top executives' roster and board of directors, show that there is very minimal presence of females in the corporate setting of FOX.

Judges. The panel of judges in the 2015 Miss Universe pageant was constituted by pre-telecast (or preliminary) and telecast judges. There were seven in the female-dominated panel of preliminary judges, composed of four females and three males. The telecast judges were equally distributed among males and females, all of them media celebrities: athlete Emmitt Smith, blogger Perez Hilton, former Miss Universe Olivia Culpo, and reality TV host Niecy Nash. This equal distribution of males and females diverts from the male-dominated telecast judging from 2012 to 2014, and female-dominated telecast judging from 2010 to 2011.

It should be noted that from 2010 to 2014, there has always been a reversed proportion of males to females in the preliminary and telecast judging: if females are dominant in the preliminary stages, males are dominant in the telecast judging, and vice versa. Aside from the four telecast judges of Miss Universe 2015, however, there was a fifth judge – the home viewers who cast their votes online. While this did not guarantee higher ratings compared to the previous year (down 15 percent in the main demographics and 19 percent among total viewers) when it was still under Trump (Maglio, 2015, para. 1), it helped guarantee a post for Wurtzbach in the Top 10. Hence, the 2015 pageant allowed for greater uncertainty in the results and viewers' participation in the outcome, unlike in previous years.

The US Pageant Web. A scan of the top management of WME shows the dominance of male presence in the talent management sector (which mirrors the situation in Star Magic and Aces and Queens in the Philippines). If there were any companies affiliated with WME that are more welcoming to female executives, only 40 percent of its top positions are occupied by females. Model management, an area dominated by females as talents or creative workers, does not occupy a key area in its operations. Females, clearly do not occupy a prominent area of concern or strength, especially concerning the experiences of its top managers.

IMG, with top positions handled exclusively by male executives, while handling model management, is heavily into sports, an area considered male-dominated. Only 57 percent of companies affiliated with IMG through its top executives' multiple corporate engagements show the presence of females reaching only 40 percent of their respective top key executive positions. The rest show no presence of females in the top levels of their management. This shows similarity with WME, although IMG is relatively a larger and more connected organization than WME.

A scan of the top management of FOX Television Group, composed of FBC that takes charge of Miss Universe and TCFT, and its top stakeholders show an even lower percentage of female presence (20 percent) in the top posts despite its direct operations head is female (17 percent). This is not far from the presence of females in its umbrella organization TFCFI which manifests only a low 20 percent female presence in one of its affiliate companies. In others, there is none. Considering that J. P. Morgan is one of its affiliates which is

considered one of the most financially-driven companies in the US, the absence of females is a clear indication of the limited access of female executives to the posts that are most economically-linked.

VIII. Ideals Embodying the Candidate

Philippine Ideals. The ideals that drive candidates to join the Miss Universe pageant are assumed here to constitute aspirations that guarantee the continuous flow of candidates year in and year out and provide the raw material for shaping chosen candidates for the international competition. These ideals were manifested the most in Wurtzbach.

National Pride. Wurtzbach joined three times in the local beauty pageant that sends official Miss Universe candidates from the Philippines. For her, she desired to wear the sash that bears the country's name that fueled her desire. She confessed after winning the pageant:

I actually quite miss being called Philippines because in the pageant it's normal for us to be called our country instead of our names. If somebody goes, "Philippines!" I turn my head and I know that's me. Now they go "Pia" or "Miss Universe." Of course, that's better. But I also miss that, being called my country. (Jung, 2016, para. 6)

She reiterates this sense of pride by saying:

I'm sure that whatever the result was going to be, I made my country proud. That's the most important thing. (Jung, 2016, para. 14)

The sense of becoming nationally significant, whether intensified further by a lust for fame or the consequent fortune that follows it and the potential of magnifying it to an international scope through the Miss Universe pageant is something not to be ignored by those whose chances are high.

On top of that, the whole world is watching. I'm not going to be wearing a sash that says "Pia." I'm carrying the whole country with me. That's what it feels like. (Jung, 2016, para 5)

Socially-conditioned Claim to Global Competitiveness. The desire to be at par with the rest of the world was also apparent in the words of Wurtzbach after she won. Although she knows she has what it takes to compete and represent the Philippines as evidenced by her three attempts to join the local pageant, it seems the need to have that competitiveness and "being up to par" declared officially for the whole world to know is not something all women of her league would be able to claim. Thus, she exerted as much effort as possible to claim the title and to continue fighting like her predecessors to ensure that the level of competitiveness attached to the country stays. She narrated:

As soon as I won Miss Philippines, I was training every day — even on weekends, even on Sundays. I did something little by little every day to at least brush up on something, to improve on something. I really lived and breathed Miss Universe. The Philippines has been doing so well in the past couple of years and you don't want to be the one to break that streak.

Media and Family-reinforced Value for Pageants. The 1994 telecast of the Miss Universe pageant held in the Philippines was a critical experience for Wurtzbach and her mother. The question that brought out a Miss Universe in Miss India who answered it very eloquently and impressed the judges became a reference for every mother who saw a potential beauty queen in her child. Wurtzbach recalls how the final Question and Answer portion of that telecast impacted her:

When I was younger, I would see my mom watching it, and then I was just hooked. It's her fault. I would try on her heels — of course, they were too big for me — and walk from end to end of the living room. I'd try to pose and wave and all that. Then my mom would ask me questions like, "What's the essence of a woman, Pia?" and then you know as a kid I would never be able to answer that. I think I was around 9 or 8 years old. (Jung, 2016, para. 7)

I started modeling when I was 11 years old and acting when I was 12. They would sometimes give me beauty queen roles or they would dress me up just for fun. They'd give me a bouquet of flowers and a sash. I guess people saw it in me. It was always at the back of my mind, but I couldn't pursue it at the time because I was relying on my acting career to support my family. (para. 8)

A Sense of Empowerment. Wurtzbach struggled in her career in ABS-CBN. She has stayed in its stable of talents since she was 11 but was not able to achieve the stardom that her contemporaries accomplished more easily. It was understandable that she sought to have her own "place under the sun" which could indicate her success, if not greater success than that of others, if possible. Outside of an acting career, she was aware of another area celebrated by her fellow Filipinos and she capitalized on whatever sense of courage and power she had to figure out her chances and pursue them if she had a fighting chance. She revealed:

... it's a big deal back home. The relevance of beauty pageants in the Philippines is that it gives people hope. If they see a girl win a pageant like Miss Universe, it looks so far-fetched. It's like saying, "I want to be an astronaut one day," and your mother goes, "That's nice." But when they see me, they know my story. They know how long it took for me to get here. It's like seeing Manny Pacquiao win a boxing fight. It's very inspirational and it makes them feel like, "*If it can happen for her, then why can't it happen to me?*" And it's exactly the kind of inspiration that I want to show them, that it's not impossible. (Jung, 2016, para. 11)

She also acknowledged that she has always been aware of a desire to be of influence to others, and to be a significant part of people's lives, and she often wondered how it could be done. In her own words:

I always wanted to be a bigger influence on other people. I felt like I had so much to say. So many stories to share and I needed a platform to do it. And to me, this is the best way to do it. I always felt like I had the drive and I could be a leader, but how? (Jung, 2016, para. 10)

Furthermore, she showed an empowered response to an outcry against the wrong choices for the evening gowns of her predecessors during the competition (GMA News Online, 2015) and showed better performance in the question and answer portion. She was very confident in these areas in the competition. She revealed:

For the evening gown, I was very fortunate to choose the color I wanted, and the cut I wanted. I had a lot of say in how I wanted the gown to look like. The question and answer was actually my favorite part of the pageant. I was very confident and I think I gave strong answers, so I am pretty happy with my performance. (Jung, 2016, para 14)

Seizing an Opportune Time. Wurtzbach also saw that seizing an opportunity when it presents itself is important, if she does not want to experience regret. First, she knew she could only pursue the pageant within a period in her life. Thus, she commented:

I was thinking, "I'm only going to be able to do this once. This is just one time and I'll never be able to do it again." (Jung, 2016, para. 5)

Second, she also realized that she does not have the luxury of time and opportunities to pursue her pageant dreams as her family, initially an encouraging factor ["It's also very important to my family. It makes

them very proud of course." (Jung, 2016, para. 11)], turned out to be a stumbling block because they relied on her financial support as an actress. She explained how she ran away with the opportunity once her family allowed her the freedom:

When you join a pageant in the Philippines, you have to really dedicate a lot of your time and effort. It was just a sacrifice that I couldn't make because I needed my job. When my mom got remarried and got settled in England, that's when I joined Miss Philippines. (Jung, 2016, para. 8)

Third, she was in touch with a strong gut feeling about her high chances of winning and she took it as a signal of the "right time". The fact that she knew that it was going to be her third try made the time even more significant. She shared:

You just think about it all the time for more than three years. There are going to be moments when you're thinking, "Is this what you really want? Are you sure you want to do this again next year?" You're putting yourself at risk of being embarrassed in public. There's always going to be the possibility that you won't make it. I was willing to take that risk because I really wanted to know if it was meant for me or not. That's the thing with me — I'm quite persistent. When I want something, I stop at nothing to get what I want, even if it takes a while. Especially when I have that gut feeling that it's meant for me. (Jung, 2016, para. 9)

Finally, she is not the person to waste time and opportunity when it is presented to her in broad daylight. After she won, she had this to say:

Now that I have everybody's attention I would like to use that attention to grow the reach for my causes. (Jung, 2016, para. 12)

'Universe-al' Ideals. This ideal is that which lurks in the minds of pageant trainers and pageant judges (despite having been given instructions about what to look for in the best candidate. It is not written on paper and is mostly subject to the individual and collective constructs of people who shape and screen candidates for the pageant.

Physical Beauty. Venezuela has been accorded the title of having had the greatest number of beauty queen title holders in the world. No one argues with the fact. Instead, people concerned (in Venezuela) try to keep up the winning streak or duplicate it if they (competitor countries) can. Several claims have been made as to what specific aspects of beauty are considered important in the Miss Universe pageant.

Height. Filipinas tend to be in the cluster of candidates who are shorter in the Miss Universe pageant. The local pageant website (until 2015) did not cite the actual height requirements for candidates. One pageant enthusiast in the Philippines wrote, "The issue has been constantly floating in national pageant limbo for a number of years now. I do believe, however, that it needs to be clarified once and for all by the organizers – be it BPCI (in charge of Miss Universe-Philippines), Carousel (in charge of Miss Earth-Philippines), MWP (Miss World Philippines), or *Mutya* (in charge of Miss Asia-Pacific)" (Norman, 2012, para. 2). The Miss USA California (responsible for sending Miss Universe worthy candidates to Miss USA) info-sheet seems to veer away from physically prejudicial statements as it wrote: Whether you're 4-foot-tall or 7-foot-tall it doesn't matter." The fact is, the first Miss America was 5 feet 1 inch tall (Murray, 2013).

However, the Venezuela standard suggests a clear bias towards taller, if not proportionately taller-looking, candidates. Roper (2014) cited the use of hormones by aspiring candidates of Venezuela as he wrote:

Meanwhile, parents desperate to see their daughters crowned queens are injecting them with hormones, aged just eight or nine, to halt the onset of puberty and cause them to grow taller, our investigation found. (para. 4)

Realizing that height matters, Wurtzbach narrated her experience with her mother concerning wearing high heels to emphasize her height. She noted that her mother would say:

"You're so tall already, just wear flats." When I joined pageants, I had to learn everything. And not just in 4-inch heels, at least 6.

Hence, one can say that height is a gray area in the pageant world, at least in writing. In practice, records show that the shortest female to ever win Miss Universe stood 5 feet 4 inches (Thailand's Apasra Hongsakula who won in 1965) and the tallest to be 6 feet 1 inch tall (Dominican Republic's Amelia Vega who won in 2003) (Das, n.d.). Knowing that no candidate for Miss Universe ever passes through without having passed national screening requirements indicates that there is an unwritten rule and that is, "the taller, the better".

Fit and Healthy. A scan of the heights and weights of Miss America winners indicates that the latter changes correspondingly with the latter. Hence, if there were no height requirements written on paper for Miss Universe (as it generally depends on that which has been allowed for each local franchise), then the weight requirement could not be clearly stated as proportion matters more than weight or height alone. That said, the taller candidates are expected to weigh heavier than the smaller candidates, at least in theory.

The Miss Malaysia and Miss Universe (2012) News Portal states: "Even though people are attracted towards beautiful faces... a beautiful face cannot be considered eligible for the Miss Universe contest until the whole body is fit and slim as well" (para. 1). As a consequence, females are advised to reduce weight, acquire the perfect shape, and tone muscles. Reducing weight should not go too far to make the woman lose the glow and shine of her skin, strength, and smoothness of her hair, and acquire dark circles around the eyes. The website further states that "(t)he concept of beauty is not only restricted to having a thin body but having a healthy and fit body that can attract other people. A better way to get a fit body is by following a healthy diet instead of starvation and being regular in exercising." (para. 2).

Actual practice in pageant-preoccupied Venezuela, however, can go overboard as "methods to make themselves (candidates) thin include sewing plastic mesh on girls' tongues to prevent them from eating solids, and having plaster casts fitted which shrink their waists (Roper, 2014, para. 3). Roper added, others as young as 16 years old are willing or have had part of their intestines cut through surgery to force the food they eat to exit their bodies faster. That said, it seems candidates must counter their usual eating habits to achieve the ideal weight, if any. If this were any indication of a working formula in a winning country's strategy, then, there is a bias towards thin, instead of fit and healthy.

Right Curves. The Miss Malaysia & Miss Universe website above describes a Miss Universe-worthy candidate as having the "perfect shape for the body that makes other women envy her life" (para. 3) who gets rid of weight-reducing medications or drugs. However, surgery is not prohibited (Schell, 2009). It is common practice in Venezuela for candidates to go through the medical procedure to achieve such perfection. Roper (2104) found:

Dozens of teenage girls die every year during cosmetic surgery in the country. A recent campaign aimed to educate Venezuelan girls about the dangers of liquid silicone butt injections before the age of 12 to 'get to them early, as parents tend to offer these injections as 15th birthday presents'. (para. 8)

Miss Universe 2008 thought she was 'too flat-chested' to be Miss Universe" so she decided to undergo cosmetic procedure before she entered the pageant (para. 6). Wurtzbach, however, has no problems with being flat-chested and acknowledges that she is on the curvaceous side which her mentors acknowledge to be an asset (TVPH2, 2015). Hence, she was advised to change her manner of dressing and to reveal more skin because the

size of assets tends to look more exaggerated than necessary as a result (TVPH2, 2015). During the pageant, she was not particularly cited as being the best in swimsuit but Judge Perez Hilton found that she "... came out and ... gave... fierceness... and she owned it... and she (was) rocking (it) ... I ended up scoring her way higher. (Candiye, 2015)

That said, curves are taken more positively when a candidate knows how to pleasantly carry and present them to the judges. In a stage where so many candidates show curves in the right places, the challenge becomes how to stand out in the most positive way possible. To this, the tagline "confidently beautiful" applies.

Arresting Smile. A website called "The Pageant Center" (2016) wrote "A beautiful pageant smile is the one feature all titleholders have in common! (para. 1). An expert in pageant cosmetic dentistry pointed out "I think a smile is absolutely one of the strongest statements a contestant makes" (para. 3)... "and it needs to be the best it can be, especially with close-up headshots, one-on-one interview situations, or if they make it to national pageants where cameras are right up on their face" (para. 4).

It is not rare for candidates to have their teeth corrected for color, shape, and spacing to achieve a "feminine" smile (The Pageant Center, 2016). While there have been candidates who were able to win world titles, in a situation where more and more candidates can get dental procedures to enhance their smiles, the odds will be greater for those who have "less-than-perfect teeth". Correcting a smile may, nevertheless, go beyond dental correction. Miss Universe 2008 admitted after winning having had "work done on her nose because she found that it was 'too droopy' when she smiles. (Schell, 2009, para. 6).

Self-presentation. The Philippines has won the Most Photogenic award for three consecutive years since 2005. However, it did not reflect in their final pageant standing. One pageant analyst expressed "that strength did not show when they had to shimmy onstage on their stilts" (Alviar, 2015, para. 8).

Movement. Shimmying, or posturing onstage is considered critical as one Filipina candidate in a past Miss Universe pageant shared that "[MU] discouraged stiff and exaggerated posturing and encouraged sexy, relaxed, fluid and model-like movements" (para. 9). To which the analyst commented: "Think Victoria's Secret show" (para. 10) where past Filipino candidates may have underperformed until 2010 when the candidate "truly tread that imagined serpentine line drawn by pageant trainers, one that forces your hips to fluidly go side to side... (and) the *pasarela* has become a test of core strength since then" (para. 11-12).

During Wurtzbach's training, she was taught how to strengthen her core to be able to hold her walk. She explained:

Your core has to be strong because you have to be able to support yourself in heels... I realized that you can't support yourself or walk properly if your legs and your core are not strong. (Jung, 2016, para. 13-14)

The strengthening of the core of one's body can only be done through proper training and may be a struggle for beginners but a level of comfort and confidence can be reached. Wurtzbach recalled how she agonized about core training. She shared:

Initially, I asked, "Why do I need to twist my body in a certain way?" I cried the first time I joined the pageant. It was very painful because I wasn't prepared for it physically. But now I realized (the walking is more comfortable when (the core) is strong." (TVPH2, 2015)

In 2010, a particular Filipina candidate (Venus Raj) stood out for Donald Trump, then owner of Miss Universe. During the pageant, it was revealed that it was her walk that took Trump's attention. She reiterated Trump's comment:

You come from very humble beginnings, [but] you walk like royalty on stage." (Dumauual, 2013, para. 19)

Her mentor, Gaffud, noted that they made sure that her walk looked "effortless" and "regal" before the competition (para. 17). She placed 4th runner-up in 2010 and since then, Filipina candidates have used that skill to place in the Top 5, or Top 10 at the very least. It was the consistent placing of Filipinas in the Miss Universe that made the Philippines the country to look forward to in 2015.

Facial Expression. 2015 Miss Universe pageant judge Perez Hilton noted that during the question and answer portion, he noticed the arrogance of Miss Colombia towards her translator. He explained how it served to her disadvantage at that point:

Miss Colombia was being straight-up diva b***h rude to her translator, did you see this? She was giving the most awful side-eye, throwing major shade because Colombia was not happy with the pace or the way that the translator was translating. It was a major turn-off. (Pocklington, 2015, p. 13)

That small reaction to a translator managed to impress on judges the kind of person Miss Colombia was. He confessed: "She came across not just to me, but several of the other judges [as] bitchy and arrogant. It was that Miss Philippines gave a better answer" (Lee, 2015, para. 7). Thus, Hilton exclaimed: "Losing was the best thing that happened to Miss Colombia" (Candiye, 2015. "Miss Colombia came across very "rude" at the final stage" (Pocklington, 2015, para. 12). For that, it has to be said that facial expressions reflect not only a mood but a character that judges use as reference in judging who is more deserving of the crown given all of the finalists are the most beautiful in the year's batch of contestants.

Answering Questions. The mentors of Wurtzbach were convinced that giving the right response to a question involved engaging a candidate in multifaceted training. One mentor clarified that they have to train from within. In an evening talk show, her mentor from Dale Carnegie, Doodz Policarpio was asked about her internal coaching regimen. He answered:

There were three things for Pia: intellectual - we have to make sure that our Miss Philippines Universe has something between the ears; emotional, how do you deal with your stress, with your demons, how do you become strong? The moral compass (so) you have an intelligent Filipina, well-rounded, well-educated, with very good control of her emotions, and sensitive to the emotions of other people. (TVPH2, 2015)

They also had to moderate Wurtzbach in a couple of areas: her intensity and strong attachment. One mentor, Arnold Mercado, who handles personality development, said, "Pia tends to be hard on herself. She's a perfectionist. I always remind her *huwag gigil* (don't be too intense) (TVPH2, 2015). Meanwhile, Policarpio mentioned, "(it is) not easy (training Wurtzbach) because she gets attached to things she believes in. She likes to talk from her head to her mouth... but that can be offensive to some people from another culture... We gotta (learn to) use global speak" (TVPH2, 2015).

After the pageant, Trending News Portal (2016) noted that the way she answered the final question was "the reason why Miss Philippines was crowned as the Miss Universe 2015. It is clear that she knocked out the other opponents with her stunning answer" (para. 7). This was confirmed by Hilton himself when he noted: "... Miss Philippines gave a better answer" (compared to the other finalists) (Inquirer.net, 2015, para. 11).

Answers need not be the most intelligent, however, to get the Miss Universe judges' nod. A former Miss Universe from the Philippines, Gloria Diaz remarked that the answer should be something that many can identify with (referring to Miss Universe 2013 Olivia Culpo's answer which seemed less smart than her runner-up Miss Philippines Janine Tugonon). She underscored:

Sometimes it's not necessarily the smartest or the wittiest. Sometimes, it's the most acceptable," (Emirates 24/7, 2012, para. 14).

Hilton, on his part, revealed when it became very clear to him that Wutzbach deserved the crown:

Miss Philippines gave a better answer. It was the second time she gave a great answer and a better answer and by that point, I thought, 'Wow, she really brought her A game,' and was super competitive but also deserved it (Pocklington, 2015, para. 14). When it came the advocating, why should I be Miss universe, that's when it became certain for me... it's not just a physical beauty contest. And I went with my gut and I voted for Miss Philippines (Candiyey, 2015). To me, there was a real beauty and grace and elegance [in her]. She was Miss Universe." (Pocklington, 2015, para. 8)

After that, it was a unanimous decision from all the judges that Pia Wurtzbach should win. Hilton added, "Every single judge in the panel voted for Miss Philippines to be number one" (Pocklington, 2015, para. 1).

IX. Discussion

After weighing all the considerations presented by pageant mentors, enthusiasts, judges, and winners, especially with the loss of Miss Colombia in the 2015 Miss Universe, while the physical is key in getting attention and standing out in a crowd of the most beautiful females in the world, what seals the deal is that which is beyond physical beauty. Hilton declared unabashedly, "Miss Colombia was the most beautiful contestant, but I don't think she deserved to win the title" (Pocklington, 2015, para. 3)... "There was a real beauty, grace, and elegance (in Miss Philippines) and she is Miss Universe. She really earned it and won fair and square" (para. 14). This Miss Universe title was not earned merely by making herself felt most positively by the judges. It took a team (Aces and Queens), similar to Venezuela's beauty factory, to prepare Wurtzbach for the competition. It involved not just physical training but also intellectual, emotional, moral, character, style, make-up, wardrobe, and posture coaching and mentoring.

But while living out the Miss Universe tagline "Confidently Beautiful" (Alviar, 2015), or saying it out loud ("confidently beautiful with a heart") like you are already living it, the way Wurtzbach did in the final question and answer portion, being too confident could prove disastrous. Hilton remarked, "Miss Colombia came as if she already won... whereas Miss Philippines came with something to prove" (Candiyey, 2015). For him, Miss Colombia went too far, given what he saw. He highlighted:

It wasn't just that she (Colombia) didn't give the best answer. And it wasn't just that she came across not just me, but several of the other judges (as) bitchy and arrogant (Inquirer.net, 2015, para. 11.). (In contrast, Miss Philippines) was just being herself and not trying to emulate anybody else (para. 17).

Furthermore, there was something that cannot be identified that Hilton found in Wurtzbach. He expressed it in these words: "I was looking for someone who will surprise me, for that sparkle, for that 'it' factor, and she really surprised me" (Candiyey, 2015). This said, it seems that BPCI and Wurtzbach's coaches truly found their standards for screening and coaching in consonance with that of the corporate ideal which is made manifest the most to the judges who come to choose the winner.

Corporate "Universe-al" Ideal

The Miss Universe organization exists to help its partner organizations that were established primarily to assist causes that benefit marginalized groups, primarily women and children, and more recently disaster survivors. Its partner organizations include mostly those working to alleviate the lives of people affected by HIV-AIDS such as Aid for AIDS, Best Buddies, Elizabeth Glaser Pediatric AIDS Foundation, GMHC, Latino

Commission on AIDS, Youth AIDS/PS. The other organizations seek to assist women's entrepreneurship projects and children with hare lip.

For the organization to continue to exist, it requires the help of beauty queens that can sustain its charitable operations. Hence, of utmost consideration is that the new Miss Universe can generate enough attention to bring in money to the organization so that it can continue its operations for the whole year. That said, Wurtzbach's answer to the final question in the Miss Universe pageant resonated the most with this priority:

To be a Miss Universe is both an honor and a responsibility. I will use my voice to influence the youth. I would shed light on causes like HIV. Show the world that I am confidently beautiful with a heart. (Umbao, 2015, para. 4)

A scan of the top executives of the partner organizations of Miss Universe indicated a larger proportion of women among their top executive ranks. The founder, president, and a large proportion (40%) of its founding members is female – altogether, this group is composed of 13 women (a number relatively larger in number compared to the corporate profile of WME/IMG combined). Its partner organizations show a similar characteristic. Overall, Miss Universe partner organizations dealing with charity work are mostly dominated by female executive officers.

Best Buddies' founder is a female, the same as Same Sky and Cord Aid. The organization, while having female board members and top executives, only has seven out of 32. And yet, seven remains high relative to the number of females in other organizations. More than half of GMHC, from co-chair position to members of the management team is female. God's Love We Deliver has 23 females in its top executive ranks, from its Executive Board to Board Members, to the Board of Trustees and Leadership Council. Its highest proportion of women is in its Board Membership (10 out of 24 males). Latino Commission on AIDS has the highest proportion of women among its executive board (75 percent) and board of directors with (12 out of 19 or 63 percent). Smile Train has an even higher percentage (65) of females among its executive committee. Around a third of Youth AIDS/PSI of its board of directors is female. Elizabeth Glaser Pediatric AIDS Foundation has three out of 13. Cord Aid only has two out of seven.

With the above in mind, one can see how a Miss Universe persona reflects the network of organizations as a body of advocates. While the unwritten criteria shared by Miss Universe to its judges have always been something not made known to the public, the advocacies shared by the Miss Universe organization should be critical in the selection of its winner.

The Miss Universe is also resonant with the corporate goals of IMG in that it is involved with model management. This makes Miss Universe not just a search for a confidently beautiful charity or philanthropy advocate but also a sales front liner for many companies in need of brand ambassadors. The chosen winner, then, must be someone who can be commercial enough to represent more than the Miss Universe brand.

Hilton, however, weighed in on the two factors: advocate and brand endorser, and declared rather clearly the extent to which each of the two factors played in the case of choosing between Miss Colombia and Miss Philippines. He said:

Miss Philippines is perfect for being a Miss Universe, but I think that Colombia can go on like Sofia Vergara and be a crossover success in the US, and be a Spanish-language personality or if her language improves, an English-language personality. She is smoking.” (Inquirer.net, 2015, para. 30)

The advocacy factor is of greater importance at the moment of the pageant. Miss Colombia, whom Hilton claimed as the most physically attractive of all the contestants, did not bring out an advocate from within

her until the last moment. Instead, she beamed a showbiz celebrity towards the judges. As such, she is more effective in bringing attention to herself than to a cause or more.

X. Conclusion

The study revealed that males play a greater role in the corporate arena instead of in the hands-on production of Miss Universe pageants and winners. There is greater participation of females in the USA in the area of pageantry and partnerships with charity organizations. However, there is a very minimal presence of females in corporations owning and deciding over the fate of the pageant. In the Philippines, there is an even greater presence of males in the production of the local pageants and winners, as well as in the corporate shadows. Furthermore, previous winners of the Miss Philippines pageant tend to get easily entangled in the web of political and economic ties from which the pageant originated and through which it is broadcasted. Philippine ideals that were underscored and made manifest by Wurtzbach's winning were national pride, media and family-reinforced value for pageants, females' sense of empowerment, and sensitivity to an opportune time. Miss Universe pageant ideals were physical and self-presentation-related. Corporate ideals included advocate and profit-oriented potentials of the candidate. Winning the Miss Universe meant being able to negotiate all three clusters of ideals and embody them during the pageant. These ideals have their roots in colonial patriarchal politico-economic structures in the Philippines, aesthetic standards supported and reinforced by male-dominated corporations in the US, and advocacy and profit-oriented concerns of Miss Universe's network of profit and non-profit organizations. That said, there is enough reason to conclude that the Miss Universe is a female-dominated façade for a male-dominated corporate network. The same can be said for the Miss Philippines pageant that sends Filipina delegates to the Miss Universe. The extent to which the minority females use their limited powers and roles in subverting the negative impacts of this male-dominated network on women remains to be unveiled. For now, this confidently beautiful female façade of a charity worker or development advocate is celebrated more to the benefit of male-dominated corporations than causes leading to the empowerment of females according to corporate standards of beauty.

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